

MARVEL SUPER SPECIAL™

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GRAY MORROW
THE OFFICIAL
COMICS
ADAPTATION
OF THE
SMASH HIT FILM





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A MARVEL SUPER SPECIAL MAGAZINE

THE OFFICIAL ADAPTATION OF
A COLUMBIA PICTURES PRODUCTION

S·H·E·E·N·A

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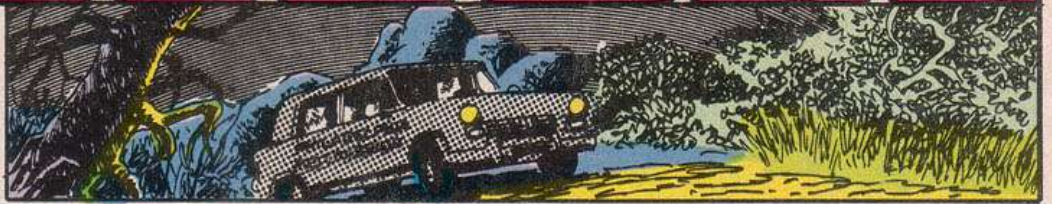
Producer PAUL ARATOW

Directed by JOHN GUILLERMIN



PROLOGUE

THE GREAT GOLDEN AFRICAN MOON LOOKS DOWN UPON AN INCONGRUOUS SIGHT--AS THROUGH THIS MAJESTIC, MYSTERIOUS LAND, A BEAT-UP TOURING CAR BUMPS ALONG A DIRT TRACK...



...CARRYING PHILIP AND BETSY AMES, MEMBERS OF THE PHILADELPHIA MEDICAL MISSION, ALONG WITH THEIR DAUGHTER JANET AND CHIEF HARUMBA OF THE ZAMBULI TRIBE...



PHIL, IT CAN'T BE TRUE! I SAW THE PHOTOS OF THE MAN... HE WAS COVERED WITH TUMORS FROM HEAD TO FOOT!

HE CAN'T STILL BE ALIVE!

WE'LL SOON FIND OUT--THERE HE IS!



THIS... THIS IS SUPPOSED TO BE THE HEALING EARTH? MAY I TAKE A SAMPLE?

THIS IS SACRED GROUND. BE GRATEFUL YOU ARE ALLOWED TO WITNESS THE CEREMONY.



BEFORE PHILIP AMES CAN PROTEST, THE STILL NIGHT IS ABRUPTLY BROKEN BY THE RHYTHMIC POUNDING FROM A HUNDRED DRUMS--

--AS THE ZAMBULI TRIBESMEN ARRIVE...



AS THE DRUMS GROW LOUDER, MORE INSISTENT, THE TRIBESMEN BREAK INTO A WILD, LEAPING DANCE, BREATH-taking IN ITS BARBARIC SPLENDOR...



DARLING... WE'RE RIGHT HERE, JANET! DON'T BE SCARED!



AT THE HEIGHT OF THE DANCE, WITH THE DRUMS POUNDING IN A MAD, FEVERED BEAT, THE BURIED MAN IS SUDDENLY PULLED FROM THE EARTH!

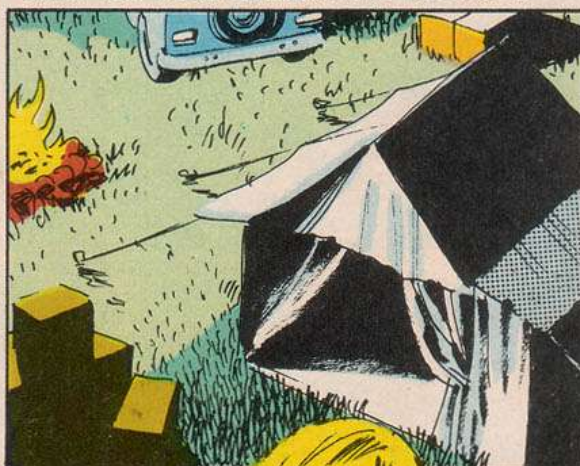


MY GOD...! IT'S TRUE! THERE'S NOT A TUMOR ON HIM!

THE HEALING EARTH EXISTS!



DETERMINED TO EXPLORE FURTHER THIS INCREDIBLE DISCOVERY, THE AMES MAKE CAMP FOR THE NIGHT NEAR THE VILLAGE...



BUT SLEEP IS THE LAST THING ON THEIR MINDS...

THE SOURCE OF THAT EARTH HAS GOT TO BE INSIDE GUDJARA MOUNTAIN. LET'S HAVE A SHOT AT THAT CAVE.



BUT, MOMENTS AFTER THE PAIR DEPARTS...

MOMMY...? DADDY...?



THE WHITE
AREA... WE'LL
TAKE A
SAMPLE
HERE!

I'M A LITTLE
NERVOUS. REMEMBER
WHAT CHIEF HAROMBA
SAID ABOUT THE
ECHOES IN THIS
CAVE?



MOMMY?



JANET!



THE STARTLED CRY REVERBERATES
THROUGH THE CAVERN, GROWING
LOUDER WITH EACH ECHO--



-- AND THE RESULTING SOUND
WAVES CAUSE THE LOOSE ROCK
TO TREMBLE... WITH DISASTROUS
RESULTS...

MOMMY!
DADDY!



THE WHOLE EARTH SEEMS TO RUMBLE IN ANGUISH, DRAWING THE EXCITED VILLAGERS TO THE SCENE...

WE ARE TOO LATE. THE CAVE HAS CLAIMED THE PARENTS!

YET... THE INNOCENT CHILD HAS BEEN SPARED.

COME, WE MUST--

GRRROWRR!

THE SHAMAN! IT IS THE SHAMAN!

WHEN GUDJARA IS THREATENED, SHE ALWAYS APPEARS!

THE FOOLS! I WARNED THEM ABOUT THE CAVE!

STAY BACK! SHE WILL KNOW WHAT IS BEST!

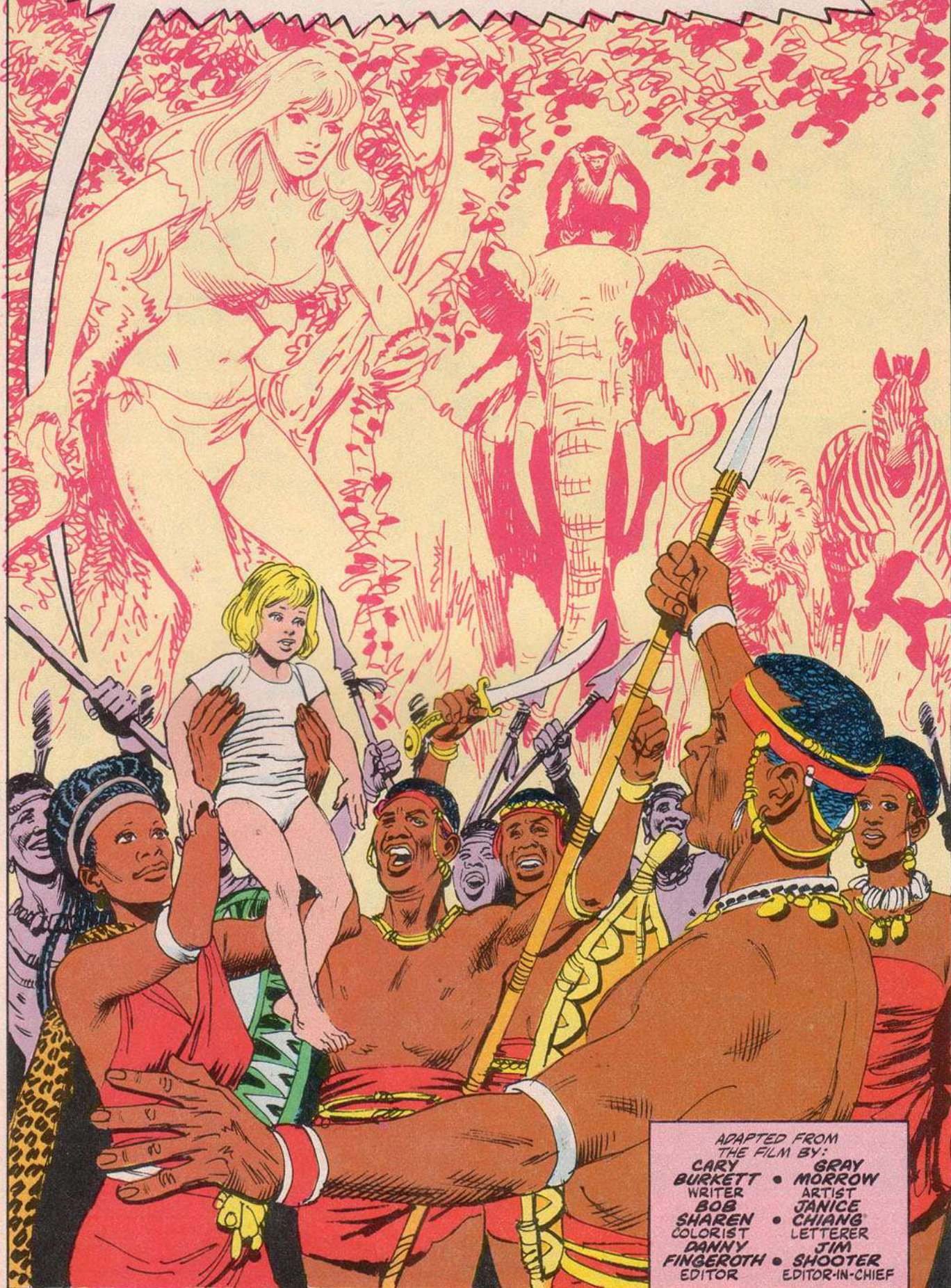
THE PROPHECY HAS COME TO PASS. ON A DAY WHEN THE SACRED MOUNTAIN CRIES OUT--

-- A GOLDEN GIRL CHILD WILL COME FROM THE DEPTHS OF GUDJARA!

AND SHE SHALL GROW IN WISDOM AND BE THE PROTECTOR OF THE ZAMBULI AND ALL THEIR CREATURES!

AND SHE SHALL BE CALLED BY THE NAME OF --

SHEENA!



ADAPTED FROM
THE FILM BY:
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WRITER • ARTIST
BOB SHAREN • JANICE CHIANG
COLORIST • LETTERER
DANNY JIM
FINGEROTH • SHOOTER
EDITOR • EDITOR-IN-CHIEF

IN THE MONTHS AND YEARS THAT FOLLOW, LITTLE JANET AMES LEARNS THE WAYS OF THE JUNGLE UNDER THE TUTELAGE OF THE MYSTERIOUS SHAMAN...

A NEW LIFE... A NEW WORLD OPENS TO HER, AND SHE BECOMES A PART OF IT, LEARNING TO LIVE SIDE-BY-SIDE WITH THE ANIMALS AROUND HER...

... AND LEARNING FROM THEM NEW WAYS TO ADAPT TO THE MAJESTIC ENVIRONMENT THAT IS NOW HER HOME.

WITH THE PATIENT GUIDANCE OF THE SHAMAN, SHE DEVELOPS AN ALMOST MYSTICAL RAPPORT WITH THE BEASTS OF HER KINGDOM...

... LEARNING HOW TO SUMMON THEM FROM AFAR AT HER NEED. AND THEY, IN TURN, RESPOND WITH OBEDIENCE... AND AFFECTION.



... A THOUSAND THOUSAND
MOONS AGO, BEFORE SHE-WHO-
IS-UNKNOWN TAUGHT US
PEACE, THE ZAMBULI WERE
GREAT ARCHERS.

YOU WILL
RECALL THIS
WHEN YOUR
TIME COMES.

WHEN WILL THAT
BE, SHAMAN?

I CANNOT SAY, SHEENA. BUT THERE
WILL BE GREAT TROUBLE OVER THE
LAND. YOU WILL KNOW IT WHEN
IT COMES.

AND AS THE YEARS PASS,
THE GIRL GROWS IN BEAUTY,
AND WISDOM--

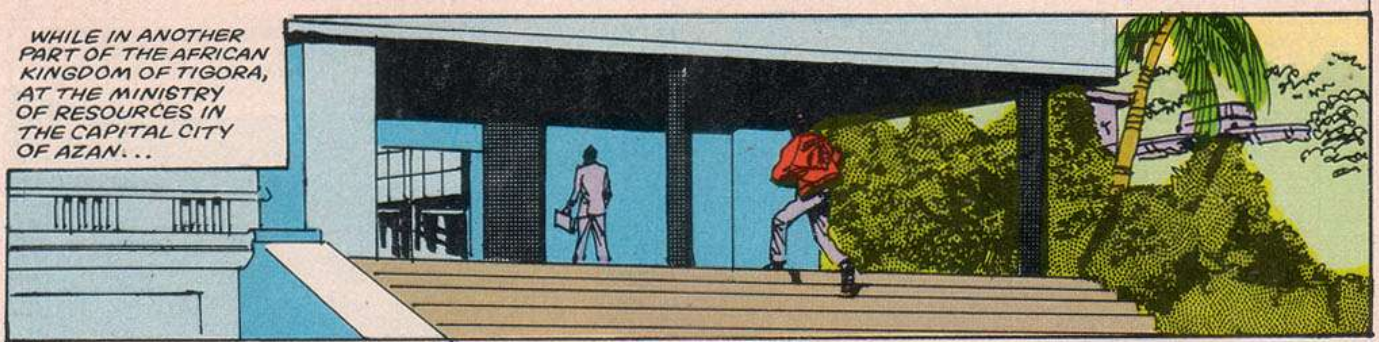
--AND IN SKILL...

CHUKK!

... UNTIL NO ONE
CAN DOUBT THAT THE
SHAMAN'S PROPHECY
HAS COME TO PASS--

-- THAT THIS IS TRULY SHEENA-- QUEEN OF THE JUNGLE!

WHILE IN ANOTHER PART OF THE AFRICAN KINGDOM OF TIGORA, AT THE MINISTRY OF RESOURCES IN THE CAPITAL CITY OF AZAN...



...EVENTS ARE BREWING WHICH WILL SHORTLY INVOLVE THE YOUNG QUEEN OF THE JUNGLE...

HE IS PRINCE OTWANI -- BROTHER TO KING JABALANI OF TIGORA.

BUT PRINCE OTWANI HAS HIGHER AMBITIONS...



GOOD MORNING, YOUR HIGHNESS.

HI, BABY. TELL MR. GRIZZARD I'M ON MY WAY UP.



INCONGRUOUSLY -- OR PERHAPS NOT -- HE IS BETTER KNOWN AS ONE OF THE TOP PLACE-KICKERS IN AMERICAN PROFESSIONAL FOOTBALL.



YOU'VE GOT IT?

HERE IT IS... CONFIRMATION OF THE SAMPLE; KOFF KOFF! -- PURE TITANIUM.



GUDJARA MOUNTAIN IS PRACTICALLY MADE OF IT. BILLIONS FOR YOU AND ME IN THERE, PRINCE. BILLIONS!

BURN THIS.



~ KOFF KOFF! ~ YOU'RE GOING THROUGH WITH IT -- TONIGHT?



YES.

HISTORICALLY SPEAKING, KILLING A KING HAS OFTEN BROUGHT BAD LUCK -- KOFF KOFF! -- ESPECIALLY WHEN HE'S YOUR BROTHER!

IT'S THE ONLY WAY. MY BROTHER HAS THIS THING ABOUT THE ZAMBULI TRIBE...

... AS LONG AS HE'S KING, HE'LL NEVER LET US MINE THAT TITANIUM ON THEIR LAND.

TAKE THIS PILL AFTER LUNCH, GRIZZY. IT'LL REALLY FIX THAT COUGH.

I'VE ADDED A CUTE TOUCH, BY THE WAY. YOU KNOW THOSE TV GUYS WHO'RE COMING? MY OLD PAL VIC CASEY...?

THEY'LL BE WITNESSES TONIGHT... CATCH MY ACT ON FILM. IT WILL MAKE MY ALIBI ALL THE MORE CONVINCING.

ELSEWHERE...

SHAMAN... I DON'T LIKE THIS AT ALL!

YOU MAKE CAMP. THIS IS THE END OF OUR ZAMBULI LANDS. FROM HERE, I WALK ALONE.

MY GRIEF OVER MY BROTHER'S DEATH WILL BREAK YOUR HEART.

→ KOFF KOFF! ← THE ONES THAT ARE DOING A STORY ON YOU FOR THAT "SPORTSWORLD" TV SHOW?

NOR I. THE CITY IS A PLACE OF EVIL... I HAVE NEVER VISITED ONE IN MY LIFE, BUT YOU KNOW I MUST GO THERE TO WARN THE KING.

I HAD THE VISION AGAIN LAST NIGHT WHILE WE RODE. I SAW HIM LYING IN HIS OWN BLOOD.

I CAN'T BELIEVE IT! WHO WOULD KILL OUR GOOD KING?

AN... "ENEMY"... ONE WHO TAKES WITHOUT ASKING! THERE... THERE ARE WORDS I HAVE NOT TAUGHT YOU, SHEENA...

BUT I MUST GO NOW.

ARE YOU SURE HE'S IN DANGER?

I SAW OUR LANDS BURNT BY A STRANGE FLAME... THE HEART TORN FROM OUR SACRED MOUNTAIN GUDJARA!

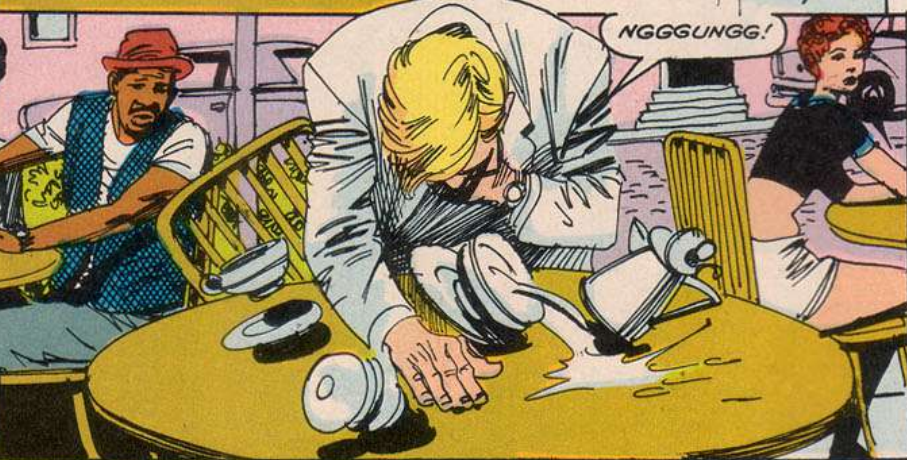


MY HEART GOES WITH YOU, SHAMAN! AND MY FEAR!

KEEP THE FEAR INSIDE YOU. I CARRY ENOUGH OF MY OWN.

WHILE IN THE CITY, THE MINISTER OF RESOURCES, MR. GRIZZARD, FINISHES LUNCH, ACCOMPANIED ONLY BY HIS NAGGING COUGH...

WITHOUT A SECOND THOUGHT, HE TAKES THE PILL GIVEN HIM BY PRINCE OTWANI...



AND WITHIN MOMENTS, THERE IS ONE LESS MAN ALIVE WHO KNOWS OF THE PRINCE'S MURDEROUS PLAN'S...



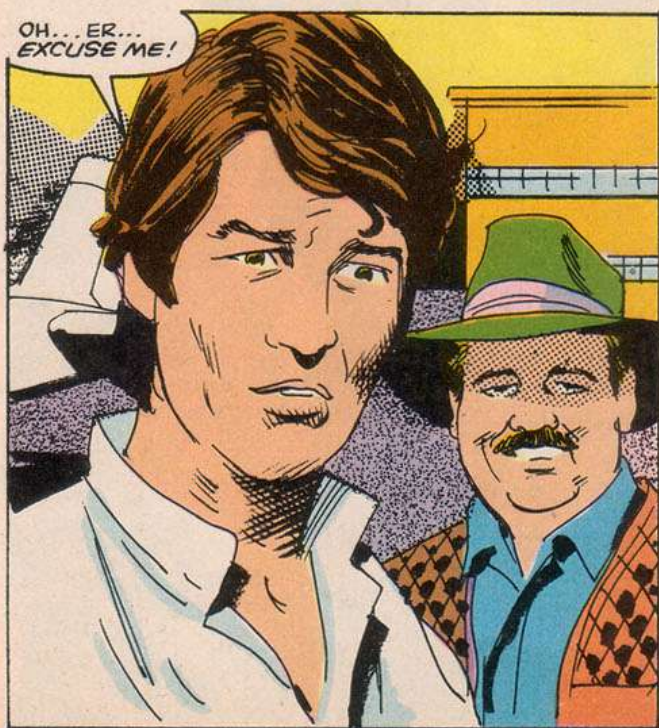
... VIC CASEY OF SPORTSWORLD TV AND HIS CAMERAMAN FLETCH AGRONSKY...

THAT WACKED-OUT WATER DIET IS GOING TO SEND YOU DOWN THE DRAIN, FLETCH!

YOU BET. TWENTY POUNDS OF ME, ANYWAY!

AT THE SAME TIME, A PLANE ARRIVES AT THE TIGORA AIRPORT, CARRYING TWO SPECIAL PASSENGERS...







SOMEWHAT LATER, ON THE OUTSKIRTS OF THE CITY, THE WEARY SHAMAN PAUSES TO REFRESH HERSELF AT A PUBLIC FOUNTAIN...



SHORTLY, IN ZANDA'S SUITE IN THE PALACE...

HURRY WITH THOSE CLOTHES, TRIKA!

OTWANI! THIS IS DANGEROUS!

CAN'T YOU WAIT UNTIL TOMORROW?



WE WON'T BE NEEDING YOU, GIRL. DID YOU HEAR, ZANDA? THE ZAMBULI SHAMAN HAS COME TO TOWN.

OF COURSE I HEARD. I HAD HER ARRESTED.



ARE YOU CRAZY? WHY? WHAT IF JABALANI FINDS OUT?

HE NEVER WILL.

A ZAMBULI BOW. A DEAD KING. A ZAMBULI SHAMAN TO HANG FOR IT.

WHAT COULD BE NEATER?

YOU'RE PRETTY GOOD.

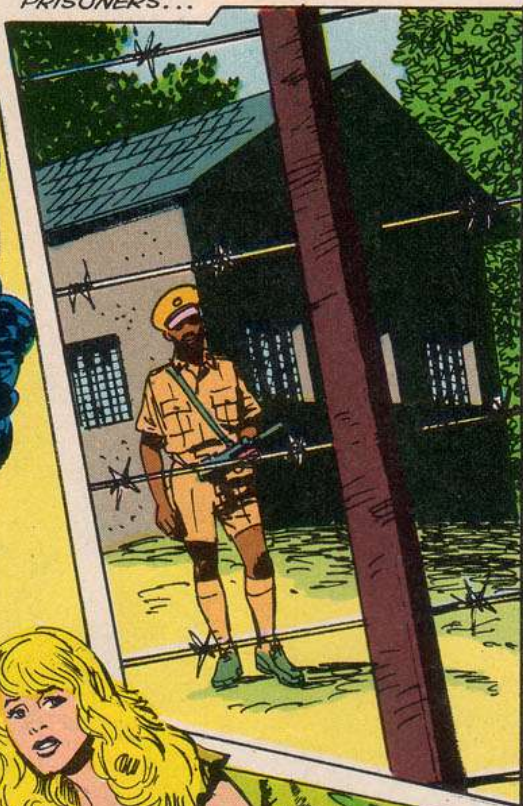


YOU'RE
SO
WRONG.

I AM THE MOST WICKED
WOMAN IN TIGORA.



THE SMALL JAIL OF THE CAPITAL CITY OF
TIGORA IS NOT A MASSIVE STRUCTURE,
BUT IT SERVES TO HOLD ORDINARY
PRISONERS...



...YET
ONE OF THE
PRISONERS HERE IS
ANYTHING BUT ORDINARY...



SHEENA... YOU
MUST AID ME...

THE
SHAMAN!
SHE IS IN
TROUBLE!



MARIKA!
COME!



YET IT IS MANY MILES TO THE CITY, AND BEFORE SHEENA CAN REACH HER DESTINATION, NIGHT HAS FALLEN-- BRINGING WITH IT A LAVISH PARTY THROWN BY KING JABALANI...

KEEP ROLLING, FLETCH! SPORTSWORLD HAS NEVER HAD ANYTHING LIKE THIS ON IT!

IMAGINE, A PLACE-KICKER WHOSE BROTHER IS AN AFRICAN KING!



WHILE SCANT YARDS AWAY, AN INSIDIOUS DEVICE RESTS IN A TREETOP--THREATENING AT ANY SECOND TO CHANGE THE MERRIMENT INTO MOURNING...

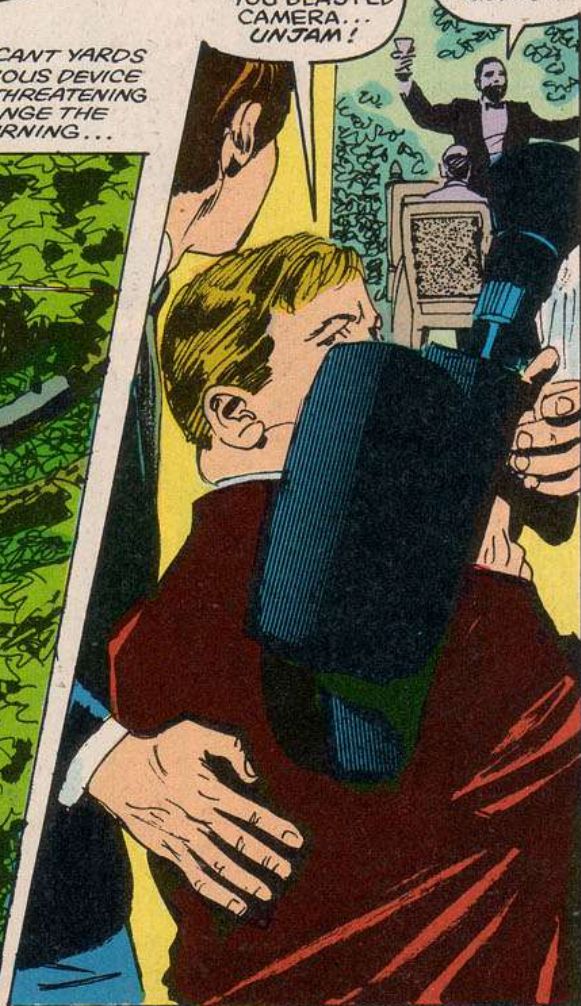
VIC... CAMERA'S JAMMED!

CLEAR IT. I NEED THIS SHOT.



C'MON, YOU BLASTED CAMERA... UNJAM!

A TOAST, DEAR FRIENDS...



... A TOAST TO OUR BELOVED BROTHER,
PRINCE OTWANI! MAY HIS EXPLOITS
WITH HIS ROYAL FOOT--



-- LEAD HIM TO THAT
CURIOUS AMERICAN
GLORY WHICH I MUST
CONFESS PUZZLES ME
COMPLETELY...
"SUPERBOWL
CHAMPIONS!"

AND AT THAT MOMENT...



UNGGHH!

THE KING!
THE KING!



I GOT
THE CAMERA
FIXED JUST IN TIME!
GET ANOTHER MAGAZINE
OF FILM READY, JUKA.



H-HE IS DEAD!
OH... MY... BROTHER...
MY BROTHER!



IT IS A
ZAMBULI
ARROW.

WHAT? A ZAMBULI IN THE CITY?



MAKE WAY! IT'S A ZAMBULI WOMAN! WE CAUGHT HER WITH THE BOW!

YOU...! WHY YOU--



NO, OTWANI! YOU ARE THE KING NOW!



YOU... YOU ARE QUITE RIGHT, COUNTESS ZANDA.

WE WILL LEAVE HER TO THE HANGMAN!

A SHORT WHILE LATER, INSIDE A FILM LABORATORY...

LOOK... JUST GET ME SOMEWHERE I CAN RENT A LEARJET! BABY, I'M SITTING ON AN EMMY AND CAN'T GET IT OUT!

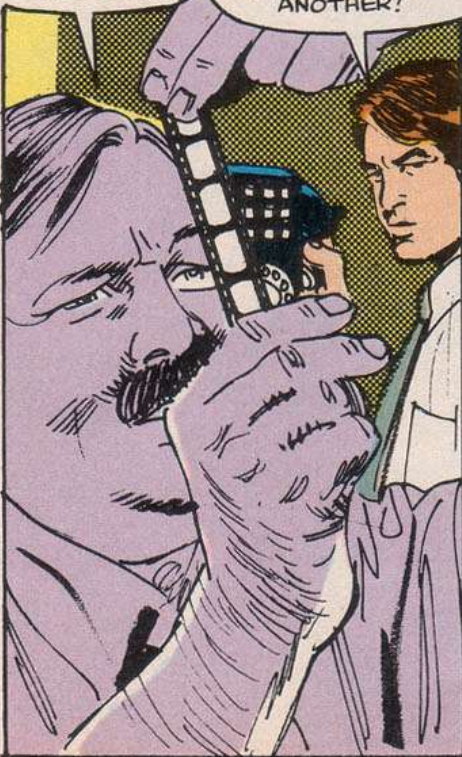


HERE'S THE FILM WHERE THE CAMERA JAMMED. YOU WANT IT?

SURE. MIGHT BE GOOD FOR A BLOWN UP FRAME OR TWO.

OH, MOSES! I HAD A HAIR IN THE LENS!

MAYBE JUST A SCRATCH ON THAT FRAME! TRY ANOTHER!



BUT AS THE FILM IS INSERTED INTO THE VIEWER...

IF THAT'S A HAIR, IT'S MIGHTY PECULIAR.

FOR SURE. IT MOVES AND REFLECTS LIGHT.



ARROW, MAYBE.

LOOK IN THE TREE. REFLECTION OF STEEL. MAYBE A SPRING TO SHOOT AN ARROW...

WOW... KID, IF YOU'RE RIGHT... YOU'VE JUST EARNED YOUR UNION CARD!



SHORTLY...

AS THEY REACH THE JAIL...

I WARN YOU, I--

VIC, YOU'RE CRAZY! WITH WHAT WE KNOW, IF WE STICK AROUND, IT'S A BULLET IN OUR HEADS-- FROM YOUR PAL OTWANI!

WHAT ARE YOU WAITING FOR?

I'M DISABLED! PARALYSIS!

NUUHHHNUHH

BEETHOVEN WAS DEAF, IT DIDN'T STOP HIM! COME ON!

WHAT WAS THAT? IT CAME FROM OVER--

YOU'RE RIGHT, FLETCH. WE'LL GET OUT--JUST AS SOON AS WE INTERVIEW THE OLD LADY IN JAIL!

-- THERE.

NUUHHHNUHH



WHAT
IN---?!?

BACK WHEN I PLAYED
DOCTOR, WE CALLED THAT
A "GIRL"... A BLONDE!



INSIDE THE JAIL, THE SHAMAN HEARS
THE MIGHTY TRUMPETING OF THE
ELEPHANT, AND RESPONDS WEAKLY
TO GIVE HER POSITION...



ELECTRIFY THE WIRE!



BUT NOT EVEN THE SURGING VOLTAGE IN THE WIRE CAN STOP THE RAMPAGING
FURY OF CHANGO THE ELEPHANT IN HIS TOWERING RAGE...



THERE! I'VE GOT THE LEADER
IN THE LIGHT! FIRE!





LOOK OUT!!

SKAASH!



GO, CHANGO!
DON'T STOP!

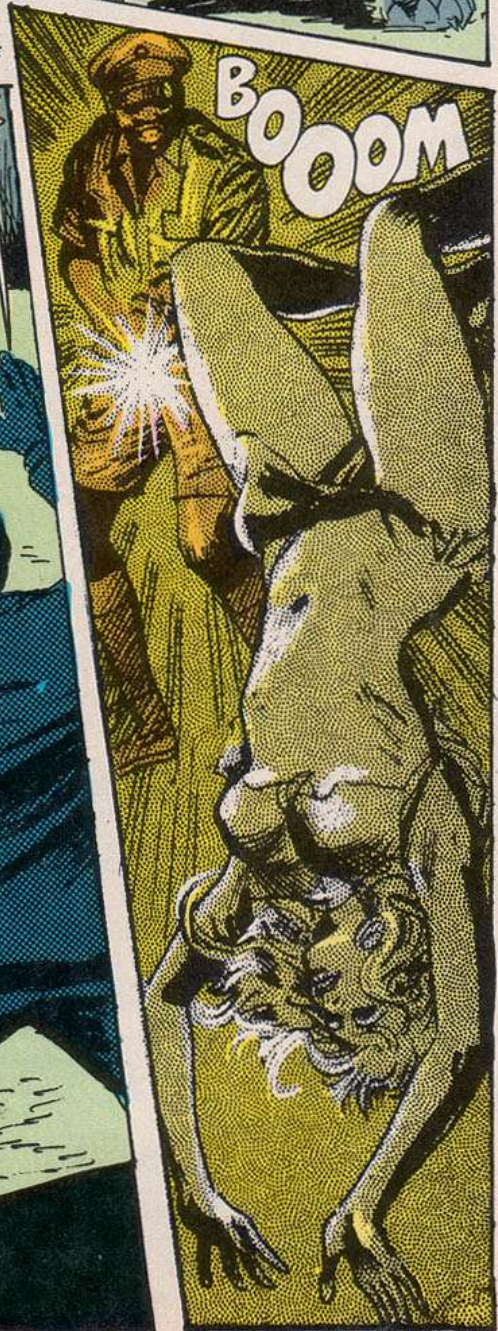


KR0000M

BUT AS
SHEENA CONCENTRATES
ON GUIDING THE
MASSIVE, ENRAGED
CHANGO, SHE IS UNAWARE
OF HER OWN DANGER...

OH, GOD...
NO!

WATCH
OUT!



BOOM

OH... FORGIVE ME, SHAMAN! I HAVE FAILED YOU!

THIS TIME YOU WON'T DODGE MY BULLET...

KRONK KRONK KRONK



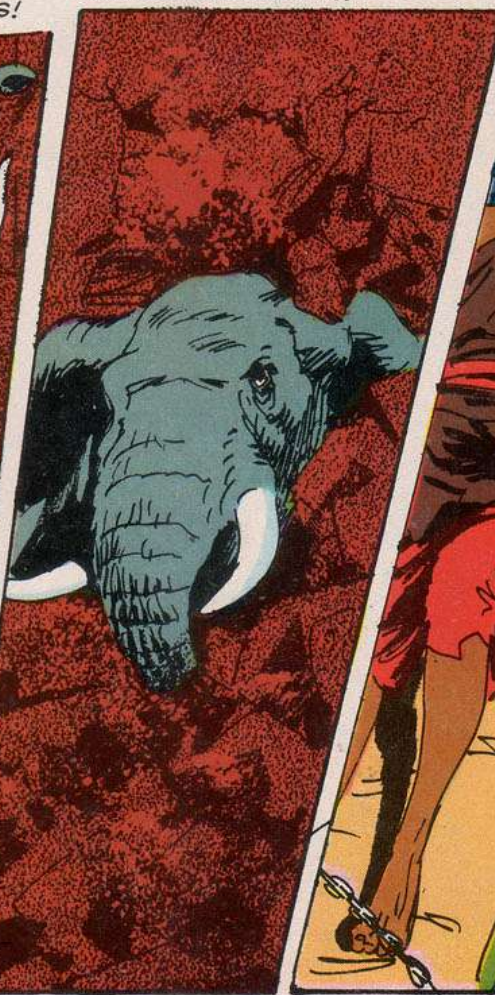
DON'T STOP, CHANGO! KEEP BATTERING THE WALL!

WE MUST NOT DELAY A MOMENT... THE SHAMAN NEEDS US!

CINDERBLOCK AND WOOD CRUMBLE AND SHATTER BEFORE THE IRRESISTIBLE CHARGE OF THE JUNGLE GIANT...

AND LIKE A SWIFT SHADOW, SHEENA IS INSIDE THE JAIL...

SHAMAN! WHAT-- WHAT HAVE THEY DONE TO YOU?



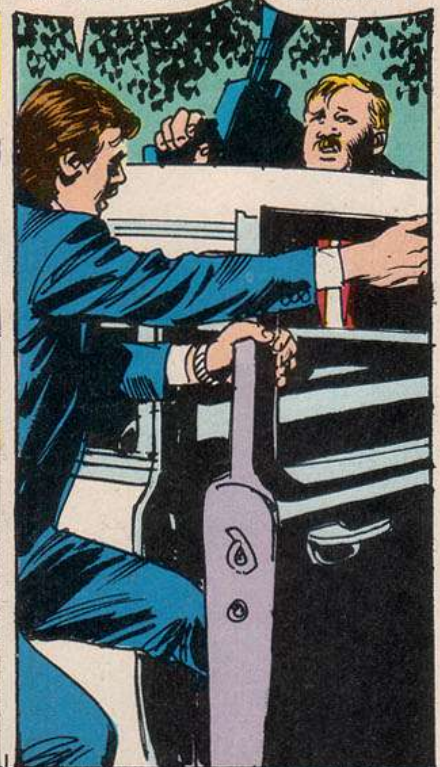
WITHIN MOMENTS, THE BEAUTIFUL GIRL HAS SCOOPED UP THE FRAIL FORM OF THE SHAMAN AS THOUGH IT WERE WEIGHTLESS...



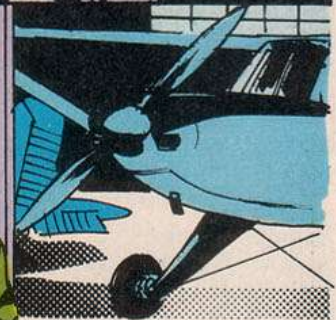
... AND AS QUICKLY AS SHE APPEARED, VANISHES INTO THE JUNGLE ONCE MORE --



COME ON, FLETCH, COME ON! WE'VE GOT TO GO AFTER HER!



NOT FAR AHEAD, A GROUP OF MECHANICS LABOR OVER THE GUN MOUNT OF OTWANI'S HELICOPTER GUNSHIP...



HEY... VIC! THAT'S
JUNGLE AHEAD!

SURE LOOKS LIKE IT, FLETCH!

I - I'M FROM
NEW YORK, VIC!

I GET SERIOUS
INSECURITY AT
THE B-BRONX
ZOO!

NEWS OF THE ESCAPE TRAVELS LIKE LIGHTNING, YET IT IS DAWN BEFORE PRINCE OTWANI CAN ASSEMBLE HIS
FORCE OF RUTHLESS BLACK BERET MERCENARIES TO GIVE PURSUIT...

READY, YOUR MAJESTY!

THEY DAMAGED OUR
GUNSHIP LAST NIGHT --
BUT IT'LL BE FIXED SOON.
IN THE MEANTIME,
COLONEL JORGENSEN--

-- IT'S YOUR NECK IF
THAT SHAMAN LIVES TO
TALK. DIT TO FOR MR. CASEY,
IF HE'S MADE CONTACT
AND GOT HER STORY!

CONSIDER
THEM DEAD,
SIR.

WHILE SEVERAL
MILES AHEAD...

HOOFPRI
RUNNING, I
THINK. HOW
MANY
TOES HAS
A ZEBRA
GOT, IF
ANY?

OH BROTHER... HE'S
THE LAST OF THE
MOHICANS NOW!

I'M AN OVERWEIGHT KIDNAPPED MAN
FROM NEW YORK! WHAT DO I KNOW
ABOUT ZEBRA-TOES???



VIC...

I ADMIT IT. WE HAVE ABOUT AS
MUCH CHANCE AS FINDING HER
HERE AS A MCDONALD'S.

BUT, FLETCH,
I CAN'T GIVE
UP UNTIL--



GRROWRRP



N-N-NICE LION...
N-N-NICE LION...



UH...FLETCH?



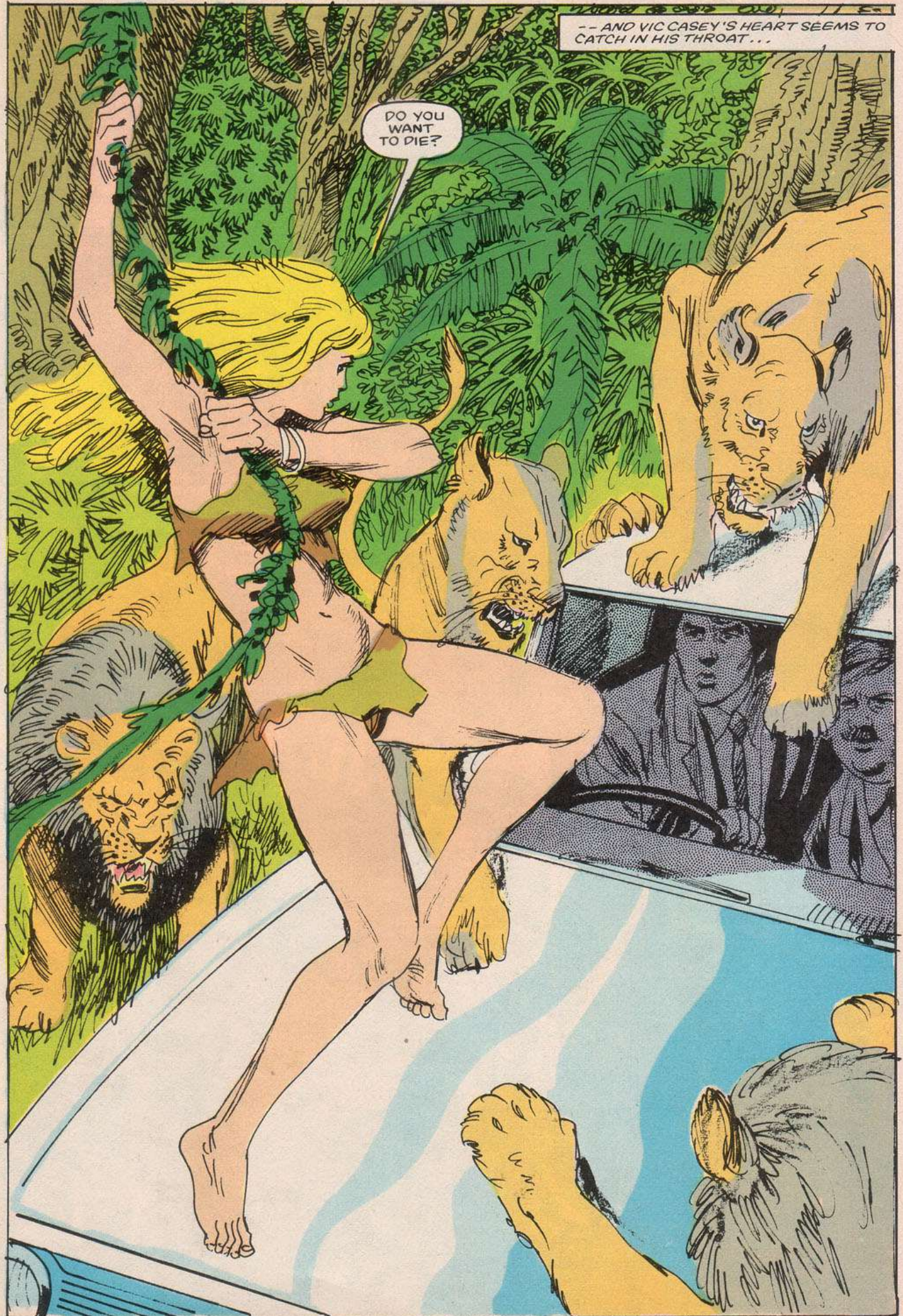
BETTER MAKE
THAT PLURAL...



SLAM!

BUT AT THAT MOMENT THE LITHE FIGURE OF A GOLDEN-HAIRED VISION DROPS LIGHTLY FROM THE TREES TO LAND ON THE HOOD OF THE VEHICLE--

-- AND VIC CASEY'S HEART SEEMS TO CATCH IN HIS THROAT...



THE LIONS... THEY UNDERSTAND YOU! WHO ARE YOU?

GRROWRRP

I AM SHEENA.

I'M VIC CASEY. REMEMBER? AT THE JAIL-- I ZONKED THE GUARD WHO WAS GOING TO SHOOT YOU...?

ZONKED?

BUT BEFORE VIC CAN EXPLAIN...

EEKI-
EEKI!
EEGI!

TIKI! NO... OH, NO!
THE SHAMAN!

I MUST GO. YOU WILL BE SAFE FROM THE LIONS INSIDE THE CIRCLE I DRAW WITH THIS STICK. DO NOT CROSS IT.

WAIT! WHERE ARE YOU GOING?

BUT THE SWIFTLY-MOVING GIRL MAKES NO ANSWER, AND SHORTLY...

YOUR HAND IS SO COLD! SHAMAN... DON'T LEAVE ME!

"I" MUST. MY TIME IS DONE, AS YOURS IS NOW BEGINNING. IT WAS FORETOLD...

...SHEENA WILL PROTECT THE ZAMBULI IN TIME OF GREAT TROUBLE... SHE WILL GUARD THE SACRED MOUNTAIN FROM MEN WHO WOULD TEAR OUT ITS RICHES.

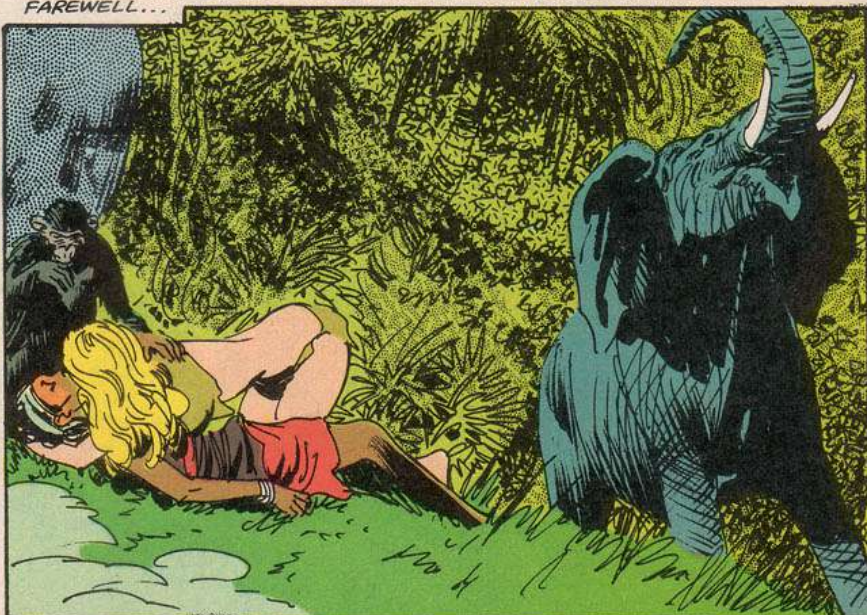
REMEMBER WHAT I HAVE TAUGHT YOU, AND YOU WILL KNOW WHAT TO DO.

I DON'T! I'M AFRAID!
YOU ARE NOT ALONE... I SEE A FRIEND AT YOUR SIDE...



GO NOW... WARN THE ZAMBULL... LEAD THEM... AND GIVE THEM STRENGTH... MY SHEENA... MY QUEEN...

AND AS THE SPIRIT OF THE SHAMAN LEAVES, MIGHTY CHANGO THE ELEPHANT GIVES VENT TO HIS GRIEF WITH A LOUD TRUMPET OF FAREWELL...



SOME DISTANCE AWAY, STILL PURSUING THE ESCAPED SHAMAN, PRINCE OTWANI HALTS WITH HIS BLACK BERET MERCENARY FORCE...

SHE ATTACKED THE PRISON WITH AN ELEPHANT, JA? THEY CANNOT BE FAR AWAY!

DO YOU HEAR THAT? THE ELEPHANT--?



A SHORT TIME LATER...

PERHAPS YOU ARE A FRIEND, AS YOU CLAIM. EXPLAIN AGAIN WHY YOU FOLLOWED US.

WE'RE... UH... STORYTELLERS! AND BOY, HAVE WE GOT A STORY HERE! TAKE ME TO THE OLD LADY YOU BUSTED OUT OF JAIL!



THE SHAMAN? YOU WANT TO SEE HER?

I KNOW SHE DIDN'T KILL THE KING. I CAN PUT HER OWN WORDS IN THIS BOX-- AND PROVE IT TO THE WHOLE WORLD!



SHE... SHE HAS GONE FAR AHEAD. YOU WOULD HAVE TO MAKE A LONG JOURNEY WITH ME.

I'D LOVE TO.

FLETCH WILL SNEAK BACK TO THE CITY TO SHIP OUT SOME PICTURES WE LEFT THERE. I'LL GO WITH YOU.



SOUNDS GREAT
TO ME. GUESS,
I'LL BE TAKING
OFF--

WAIT! THERE
IS DANGER!

GROWRR!

BUT BEFORE ANYONE CAN
MOVE, THE JUNGLE SUDDENLY
SEEMS TO EXPLODE WITH A
CHATTERING, BLISTERING
HAIL OF AUTOMATIC GUNFIRE...

**BRAKKA
BRAKKA
BRAKA!**

GROWRRR

YAH!!!



VIC--! WHERE
DO YOU THINK YOU'RE
GOING? GET IN HERE!

YOU'LL GET
YOURSELF
KILLED!

A HAND GRENADE
EXPLODES, CLOSE TO
THE LAND ROVER,
VIOLENTLY SHATTER-
ING ITS WINDSHIELD--

KBLOOOM

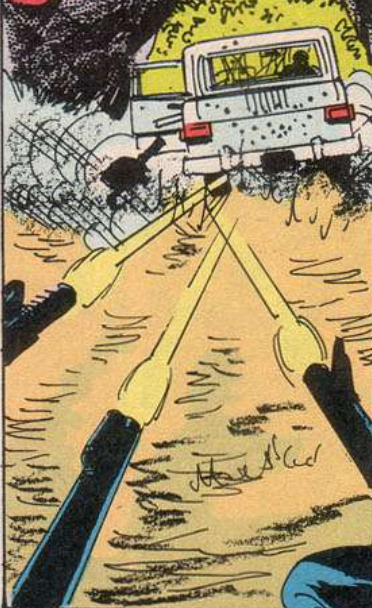


BYOW! BYOW! BYOW! BYOW!

CRIPES! SO WILL I IF I DON'T GET OUT OF HERE!



SKREEEE



HE MADE IT!
HE GOT AWAY!

DO NOT STOP! WE ARE
STILL IN DANGER!



SWIFTLY, SHEENA AND VIC
MELT INTO THE JUNGLE
AS THE LIONS HOLD OFF THE
GUNMEN. AND SHORTLY...

THEY'VE ESCAPED,
COLONEL JORGENSEN...
BUT I CAN TRACK THEM.



ALL RIGHT, BACK TO THE VEHICLES.
MARCH! WE'LL SEND ANOTHER GROUP
AFTER THE ONE IN THE LAND ROVER!

NIGHT HAS FALLEN BEFORE
FLETCH MAKES IT BACK TO THE
CITY-- TO THE HOME OF HIS
TIGORAN FRIEND, JUKA...

LISTEN! HEAR THAT
POLICE SIREN? THEY'RE
PROBABLY ON THEIR
WAY HERE RIGHT NOW!

LET'S GET
OUT OF
HERE! I'VE
GOT THE
FILM!

COME ON... I
KNOW A HIDEOUT.
WHERE'S VIC?

DON'T ASK.

FLETCH! YOU
SHOULDN'T BE
HERE! THE
SOLDIERS ARE
LOOKING ALL
OVER FOR YOU!

I KNOW. I
JUST FOUND
OUT THEY WERE
AT THE LAB
HALF AN HOUR
AGO!



EEEEEOO OOOO



THE NIGHT WEARS ON... AND
THOUGH SLEEP ELUDES VIC CASEY,
HE FEELS ALMOST THAT HE WALKS
THROUGH A WAKING DREAM...

YET THE REALITIES OF THEIR
DANGER INTRUDE, AND DAWN
FINDS THEM MILES AWAY FROM
THEIR RESTING PLACE...

OF COURSE. THEY
KNOW I CAN RUN
ANYWHERE!

THERE'S SO MUCH
ABOUT YOU I DON'T
UNDERSTAND, SHEENA.
WHERE DID YOU
COME FROM?



ENCHANTED BY THE LOVELINESS OF
THIS JUNGLE GODDESS, FEELING
SOMEHOW THAT HIS LIFE WILL NEVER
BE THE SAME...



WE ARE SAFE FOR
AWHILE. THEY WILL NEVER
BELIEVE YOU COULD
RUN OVER SUCH ROCKS.

ME?



THE SHAMAN
MIGHT TELL
YOU.

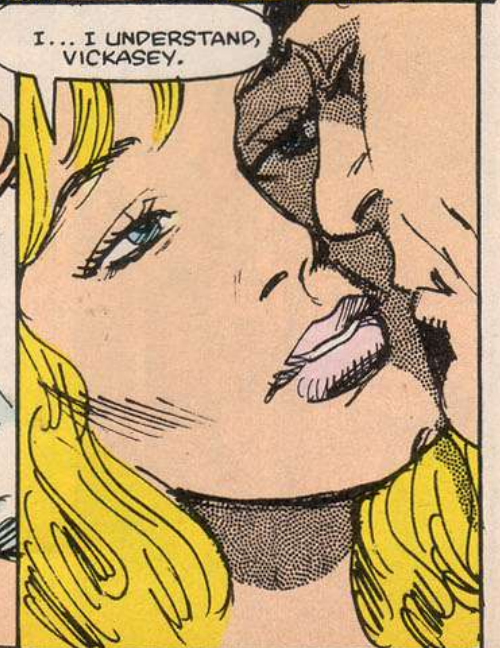
NOT LIKELY. YOU TALKED IN
YOUR SLEEP LAST NIGHT... I KNOW
THE SHAMAN IS DEAD.



THEN WHY DO YOU
STILL JOURNEY WITH ME,
VICKASEY? YOU SAID IT WAS
THE SHAMAN YOU MUST
SEE-- TO PUT HER WORDS
IN YOUR BOX.



I HAVE
ANOTHER
REASON NOW,
SHEENA...



I... I UNDERSTAND,
VICKASEY.

WHILE HIDING OUT IN THE HOME OF JUKA'S GRANDPARENTS, FLETCH GETS A LESSON IN AFRICAN POKER...



WHAT ARE YOU DOING, GRANDPA? I'VE GOT QUEENS FULL HERE!

YOU LOSE. I'VE GOT MOMBASA STRAIGHT: ALL RED COLOR, ONE JACK, REST OF CARDS ALL EVEN NUMBER. BEAT FULL HOUSE!

JUKA-- I'VE GOT TO GO AFTER VIC-- FIND OUT IF HE'S OKAY! IF NOTHING ELSE, JUST TO GET AWAY FROM THE SCREWY POKER THEY PLAY HERE!

I KNOW A GUIDE... THE GREATEST TRACKER IN TIGORA!



WHO?



OH... NO...

ON THROUGH THE DAY VIC AND SHEENA TRAVEL, BARELY STAYING AHEAD OF PRINCE OTWANI'S PURSUING FORCES...



VIC KNOWS THAT HIS PRESENCE IS SLOWING DOWN THE TIRELESS JUNGLE QUEEN, YET SHE SPEAKS NO WORD OF REPROACH--

-- DESPITE HER URGENT NEED TO REACH GUOTARA AND DEFEND THE ZAMBULI PEOPLE THERE.

FOR THOUGH SHE DOES NOT UNDERSTAND OTWANI'S PLAN TO MINE THE WEALTH OF GUOTARA MOUNTAIN'S TITANIUM--

-- SHE BELIEVES IN THE SHAMAN'S VISION THAT THIS NEW KING BRINGS GREAT EVIL TO THE ZAMBULI TRIBE.

AS THEY REACH THE EDGE OF ZAMBULI LANDS, THE CRIMSON FIRE OF THE MAJESTIC AFRICAN SUNSET IGNITES THE DARKENING SKY... TINGING THE SERENE INDIGO OF A PEACEFUL LAKE WITH DANCING RIBBONS OF SCARLET FLAME...

SUCH BEAUTY...



I HAVE COME HERE AT SUNSET A HUNDRED TIMES. IT HAS NEVER MOVED ME AS IT DOES TONIGHT. SHALL I TELL YOU WHY?

PLEASE.

I AM NOT A FOOLISH YOUNG GIRL, VICKASEY. THE SHAMAN TAUGHT ME THAT BRAVE TALES DO NOT ALWAYS HAVE HAPPY ENDINGS.

OH, SHEENA... I - I LOVE YOU.

I KNOW WHAT GUNS CAN DO. I... I KNOW THAT YOU AND I MAY NOT SEE ANOTHER SUNSET.



THE FOLLOWING MORNING ARRIVES ALL TOO SWIFTLY--BRINGING WITH IT THE RELENTLESS ADVANCE OF THE BLACK BERETS...

WE'RE IN ZAMBULI TERRITORY. Z'KURU IS THE FIRST VILLAGE... WE HIT IT.

DOESN'T MATTER. WE ZAP Z'KURU, THE WORD GOES AHEAD BY DRUMS. THOSE ZAMBULI UP IN GUDJARA START RUNNING AND WON'T STOP.

JA. GOOD PSYCHOLOGY. GOOD FOR THE MEN.

IT WAS A TIRING NIGHT. THE MEN'S MORALE IS NOT GOOD.

LITTLE KILLING CHEER 'EM UP?



BUT THE DIRECT LINE OF FLIGHT TO GUDJARA DOESN'T PASS Z'KURU. IT'S OFF TO THE SIDE.



THE SAME MORNING FINDS FLETCH WITH HIS GUIDE BOLU, DOGGEDLY TRAVERSING THE JUNGLE, SEARCHING FOR VIC...



YOU PRETTY HOT.

DON'T WORRY ABOUT ME! IT'S GOOD FOR ME! HELP ME LOSE SOME WEIGHT!



KER-PLUNK!

LESS THAN AN HOUR LATER...



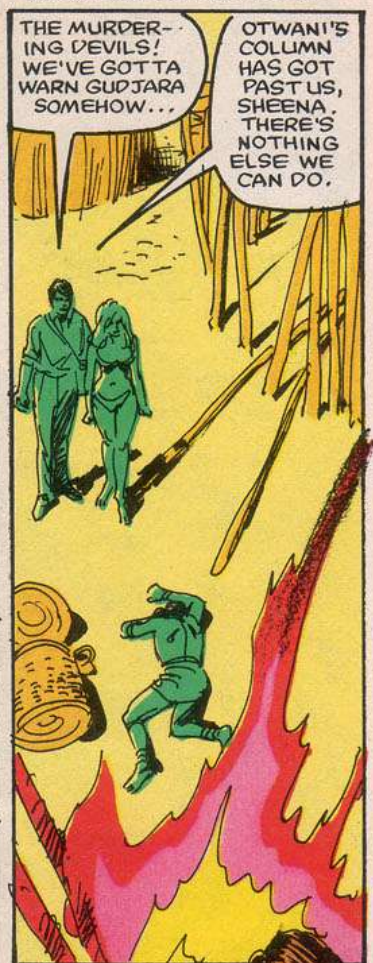
YOU WILL BE MADE WELCOME IN Z'KURU--

BKOM

WHAT WAS THAT?

FASTER, MARIKA!

YET AS FAST AS THEY TRAVEL, THEY CANNOT REACH THE VILLAGE BEFORE THE BLACK BERETS HAVE COMPLETED THEIR DEADLY WORK AND DEPARTED...



THE MURDERING DEVILS! WE'VE GOT TA WARN GUDJARA SOMEHOW...

OTWANI'S COLUMN HAS GOT PAST US, SHEENA. THERE'S NOTHING ELSE WE CAN DO.

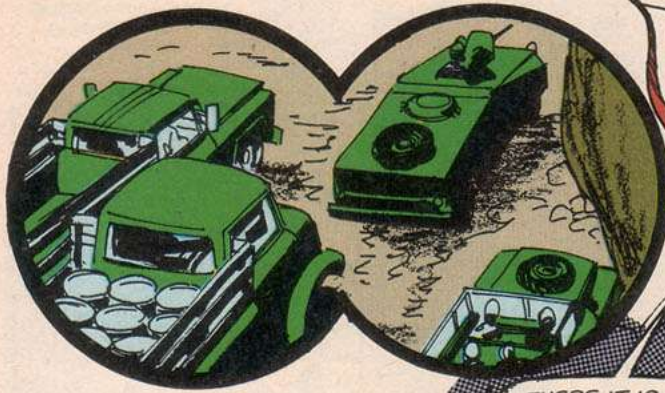
HOW CAN A FIRE BURN SO HOT? HOW CAN EVEN EARTH POTS BE MADE INTO ASHES?

GASOLINE, PROBABLY... UH... THE WATER THEIR WAGONS DRINK.

YOU ARE WRONG, VICKASEY-- THERE 'S SOMETHING I CAN DO.



I CAN STOP THEM!

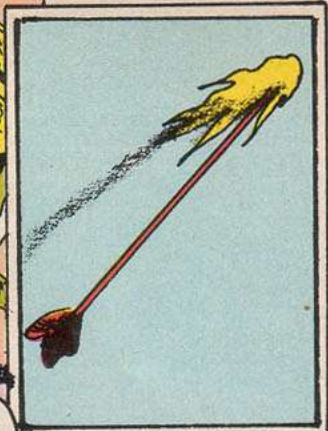


WITH NEW, DEEPER RESOLUTION, SHEENA AND VIC SWIFTLY OVERTAKE THE COLUMN BY CUTTING ACROSS MOUNTAINOUS TERRAIN THAT THE VEHICLES MUST GO AROUND...



YOU ONLY GET ONE SHOT. KNOW WHAT HAPPENS IF YOU MISS?

WE JOIN THE SHAMAN. LIGHT IT.



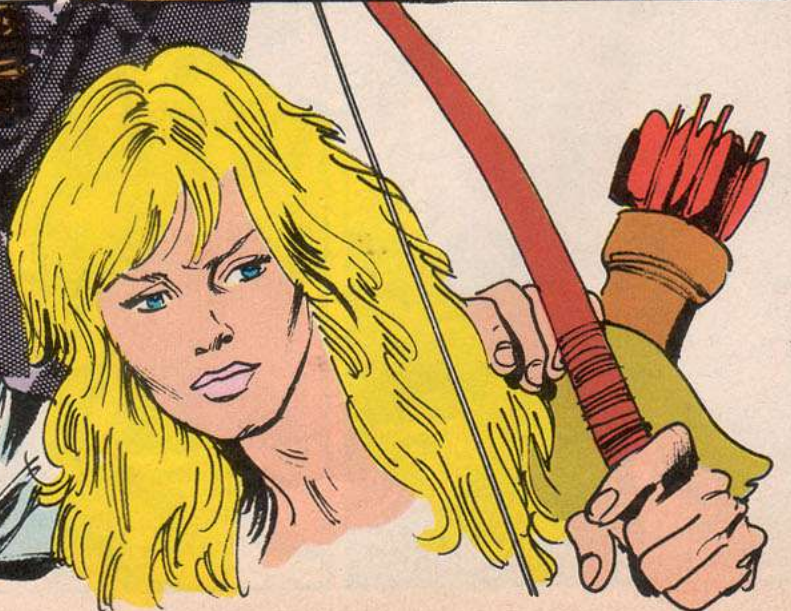
THERE IT IS, SHEENA. THE FIRST TRUCK BEHIND THE GUN WAGON IS CARRYING THE FUEL DRUMS.

WITHIN SECONDS, THE GASOLINE IGNITES, AND THE TRUCK ERUPTS IN A POOL OF FIRE...



YOU DID IT, SHEENA-- YOU DID IT!

WAIT A SECOND-- WHAT'S THAT COMING OVER THE RIDGE?



OH, NO! IT'S THE HELICOPTER GUNSHIP! OTWANI'S MEN MUST HAVE FINALLY GOTTEN IT REPAIRED! *



LIKE SOME BLACK, ANGRY INSECT, THE COPTER HOVERS RIGHT OVER THE BLAZING TRUCK-- SNUFFING OUT ITS FLAME WITH A HURRICANE DOWNDRAFT--



HAWK ONE! THIS IS OTWANI! BEHIND YOU, IN THE BOULDERS-- GET THEM!



SHEENA-- RUN!



BUT OTWANI HAS A BETTER IDEA THAN TO MERELY DESTROY HIS ENEMIES...



... AND HE PUTS IT INTO PLAY...

NO! OH NO!! THEY FLY TOWARDS MARIKA AND THE HERD OF ANIMALS-- FIRING AT THEM! WHAT DO WE DO, VICKASEY?

ONLY ONE THING WE CAN DO--GIVE UP.

MOMENTS LATER, INSIDE THE CHOPPER...

HEY, JOE... LOOK AT THAT!

THEY SEE YOU, SHEENA-- THEY'RE COMING DOWN.

MY HEART BURSTS, VICKASEY-- BUT I CANNOT LET THEM SLAUGHTER THE INNOCENT ANIMALS!

WHILE...

TRUCK! WE BUY IT--MAKE FASTER TIME!

I ONLY GOT TWENTY BUCKS ON ME!

NEVERTHELESS, BOLU SIGNALS THE TRUCK TO STOP, AND...

ME SELL GERTIE FOR TWENTY DOLLARS? YOU'RE BONKERS, OLD BOY.

PLAY SOME CARDS? POKER? WIN NICE ELEPHANT GUN?



POKER? SURE YOU KNOW HOW TO PLAY, BOY?

LITTLE BIT, BWANA. LONG TIME AGO, PLAY ONCE WITH GRANDMOTHER.

ELSEWHERE...

WHY DO YOU CHAIN ME?

I'M YOUR KING... I CAN DO ANYTHING I WANT TO YOU.

DON'T EVEN THINK IT!

AH, COUNTLESS ZANDA... YOU'RE NEVER SHY ABOUT MAKING YOUR FEELINGS KNOWN, ARE YOU?

TAKE THE GIRL AWAY... BRING US MR. CASEY.



MOMENTS
LATER...

YOU HAVEN'T
WON, OTWANI!
RIGHT NOW
MY PARTNER
IS HOLDING
SOME VERY
INTERESTING
FOOTAGE
WE GOT.

WHICH SHOOT?
ME KICKING
THE FOOTBALL
OVER THE
PALACE ROOF?

HARDLY, IT SHOWS A
CATAPULT FIRING THE
ARROW THAT KILLED
YOUR BROTHER.

NOT FAR
AWAY...

WHERE ARE
YOU TAKING
ME?

HOME, GET
IN THE
COPTER.
PILOT...
START IT UP!
WE'RE LEAVING
ON A SPECIAL
MISSION FOR
KING
OTWANI!

I ADMIT
I HAVE A
PROBLEM.
WHAT DO
YOU
PROPOSE?

YOU SIGN
A TREATY
GIVING
INDEPENDENCE TO
THE
ZAMBULIS.
IT BUYS YOU
THE NEGATIVE.

HAVE SOMEONE DRIVE
HIM TO THE CITY--
BRING HIM BACK WITH
THE FILM. AND NO
TRICKS, VIC... I'M
HOLDING YOUR
JUNGLE QUEEN.

ANYTHING
HAPPEN TO
SHEENA WHILE
I'M GONE-- YOU
DEVIL-- YOU
HANG!

TELL THEM ONLY
THE FILM COMES
BACK. CASEY'S
TICKET IS ONE-
WAY. I--

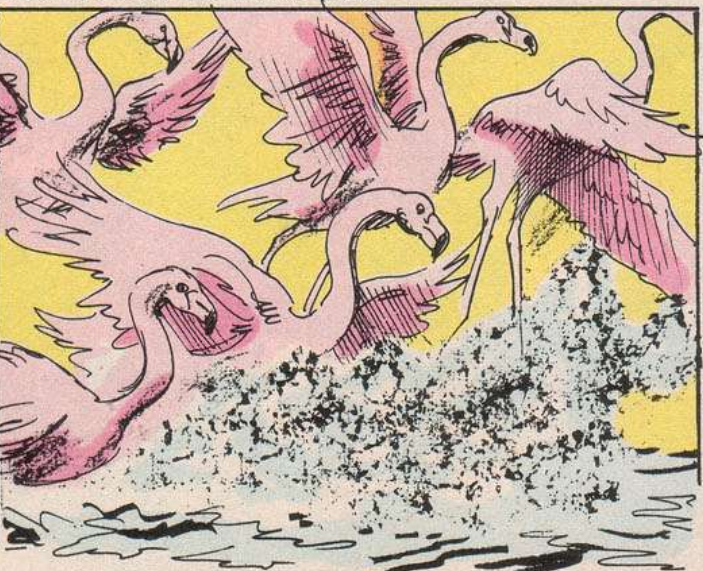
WHAT IN--?!!
WHY'S THAT
COPTER TAKING
OFF?

I SEE MY
DEATH IN
YOUR EYES.

I'M GOING TO PROP
YOU INTO THE ZAMBULI
FALLS WITH THE WHOLE
TRIBE WATCHING! IT'LL
BE OVER BEFORE YOU
KNOW IT.

MY--MY HEAD ACHES.
YOUR FIREBIRD MAKES
SUCH NOISE.

YET, AS SHEENA PRESSES HER FINGERS TO HER HEAD, SHE
SENDS OUT A DESPERATE CALL --



--AND, IN RESPONSE, A FLOCK OF FLAMINGOES RISES
SWIFTLY FROM ITS FEEDING.

AFTER CIRCLING THE ZAMBULI VILLAGE TO DRAW THE TRIBE OUT TO WATCH, THE COPTER MOVES TO HOVER OVER THE SURGING RAPIDS...

LET'S GIVE 'EM A REAL SHOW! TAKE US UP HIGHER!

I-I CAN'T, COUNTLESS...! LOOK AT WHAT'S ABOVE US!

GO HIGHER! CHOP THOSE BLASTED BIRDS UP!

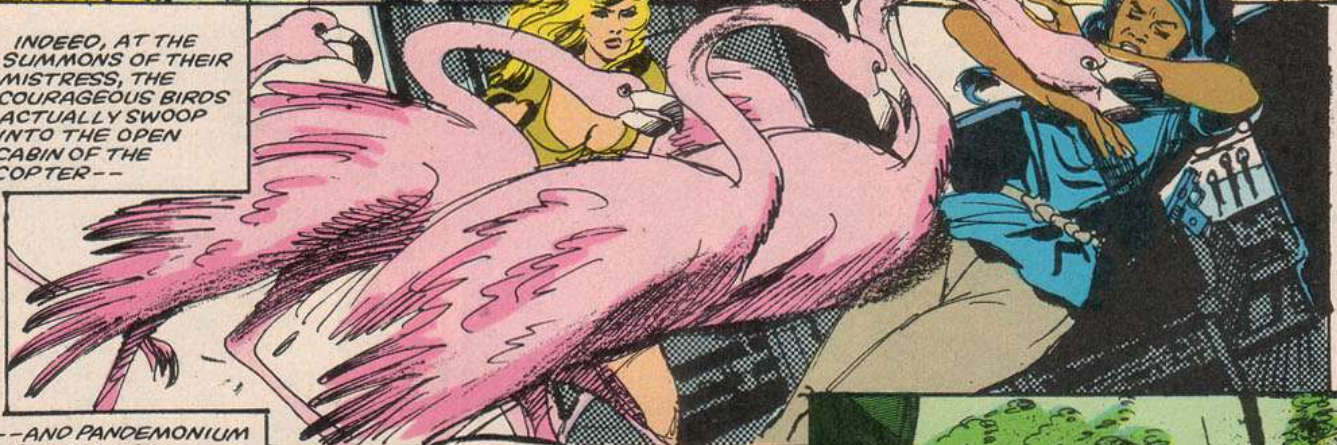
NO WAY! ONE HITS A ROTOR AND WE'RE--- MY GOD! THEY'RE COMING DOWN AT US!

WHY DO YOU DO THIS? WAS IT HOW HE LOOKED AT ME?

YOU'RE SO RIGHT.



INDEED, AT THE SUMMONS OF THEIR MISTRESS, THE COURAGEOUS BIRDS ACTUALLY SWOOP INTO THE OPEN CABIN OF THE COPTER---



--AND PANDEMONIUM BREAKS LOOSE...

AGGHH!



THE WATCHING ZAMBULI GAPE AS SUDDENLY THE COPTER TILTS WILDLY-- AND A FIGURE PLUNGES OUT OF THE OPEN DOOR...

EEEEYAAAAAA

KRAKEESSH

THEN, FROM THE SMOKING WRECKAGE OF THE RUINED MACHINE, A MAGNIFICENT FIGURE STEPS-- AND NEW HOPE RISES IN THE HEARTS OF THE ZAMBULIS...

SEE! EVEN IN CHAINS WE CAN DEFEAT THEM! TURN YOUR MINDS BACK, MY PEOPLE!

LOOK OUT!

REMEMBER YOURSELVES A THOUSAND THOUSAND MOONS AGO! BRING YOUR BOWS!

ELSEWHERE...

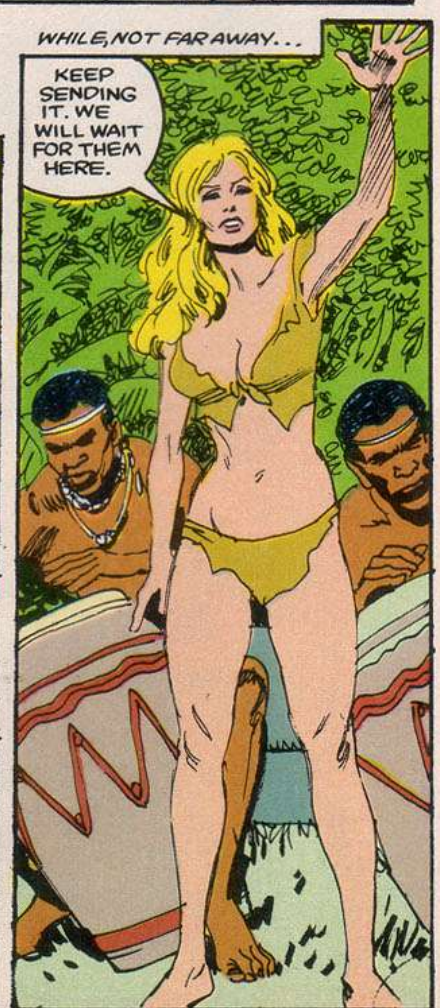
LOOK YOU--! THAT MUSIC IS SO LOUD IT'S DRIVING ME CRAZY!

I'VE HAD ENOUGH OF THIS!

SNAP!

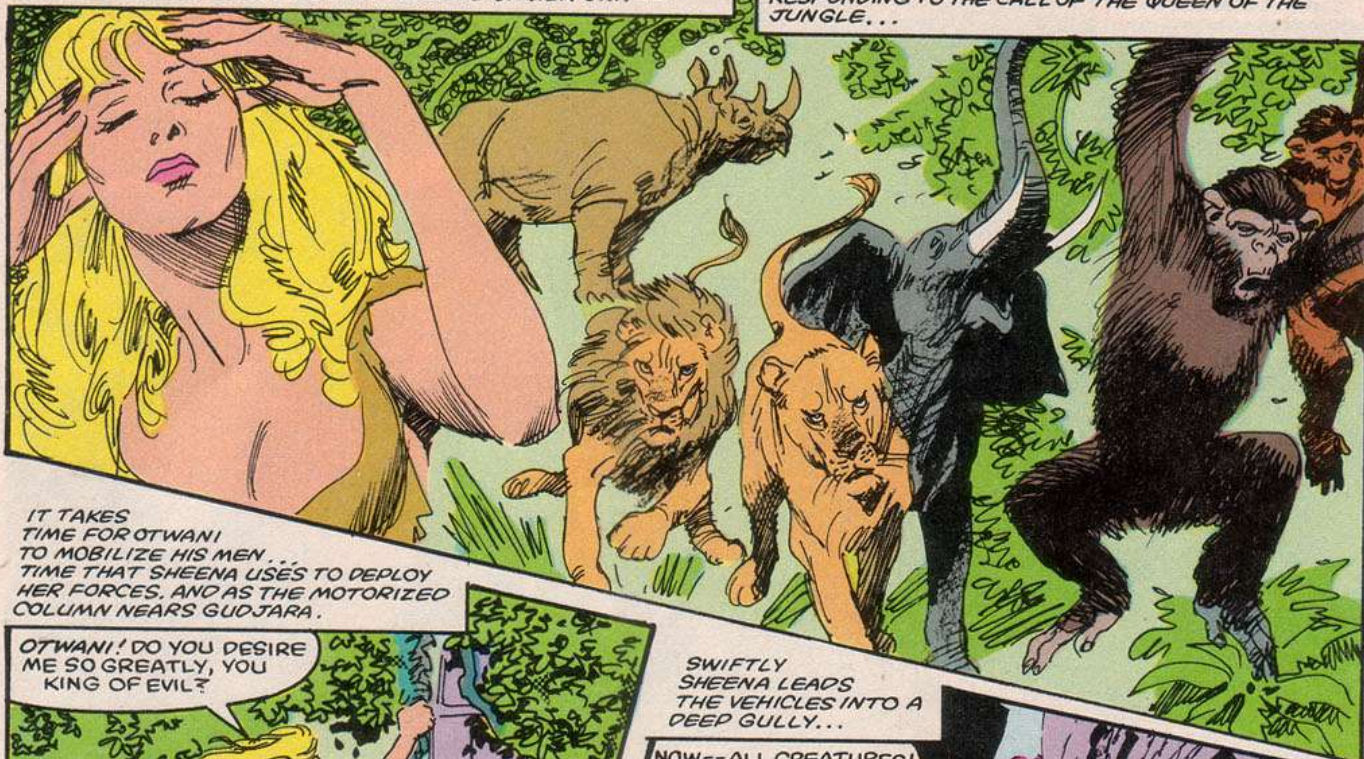
GIVE ME THAT THING BEFORE I-- GNGGGHH!!

WHUMP!



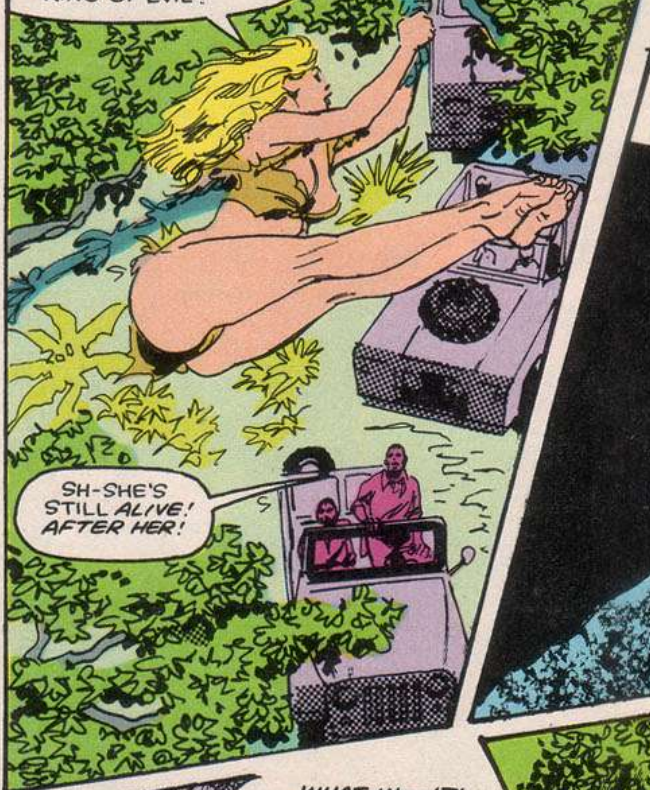
AND, AS THE POUNDING DRUMS BEAT OUT THEIR MESSAGE AGAIN, SHEENA SENDS OUT A MESSAGE OF HER OWN--

--AND HER ANIMAL SUBJECTS ARE ROUSED, RESPONDING TO THE CALL OF THE QUEEN OF THE JUNGLE...



IT TAKES TIME FOR OTWANI TO MOBILIZE HIS MEN... TIME THAT SHEENA USES TO DEPLOY HER FORCES, AND AS THE MOTORIZED COLUMN NEARS GUDJARA.

OTWANI! DO YOU DESIRE ME SO GREATLY, YOU KING OF EVIL?



SH-SHE'S STILL ALIVE! AFTER HER!

SWIFTLY SHEENA LEADS THE VEHICLES INTO A DEEP GULLY...

NOW--ALL CREATURES! IN DEFENSE OF OUR SACRED GROUND--ATTACK!



BUT, AS THE AIR SUDDENLY ERUPTS WITH FRENZIED WAR- CRIES AND A RAIN OF DEADLY ARROWS, THE MERCENARY COLONEL LEARNS THAT IT IS FAR TOO LATE TO FLEE...



WHAT IN--!?! COLUMN--BACK UP! GET OUT OF THIS BLASTED DITCH!



REGROUP! AROUND THE GUN CARRIER-- REGROUP!

BUT THERE IS NO
PLACE OF SAFETY
FOR THE MURDEROUS
BLACK BERETS...



KBLOOM

THE BERET VEHICLE'S GAS TANK EXPLODES WITH A FIERY ROAR... AND CHANGO TRUMPETS VICTORIOUSLY!

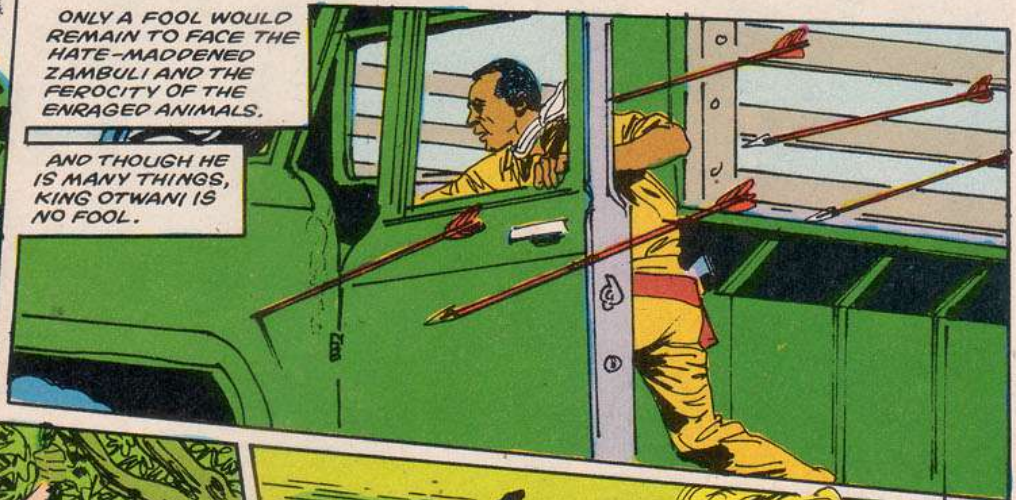
THE SURPRISE IS TOTAL -- THE ATTACK DEVASTATING. WITHIN MINUTES, THE PRIDE OF OTWANI'S BLACK BERET FORCE IS IN TOTAL ROUT...



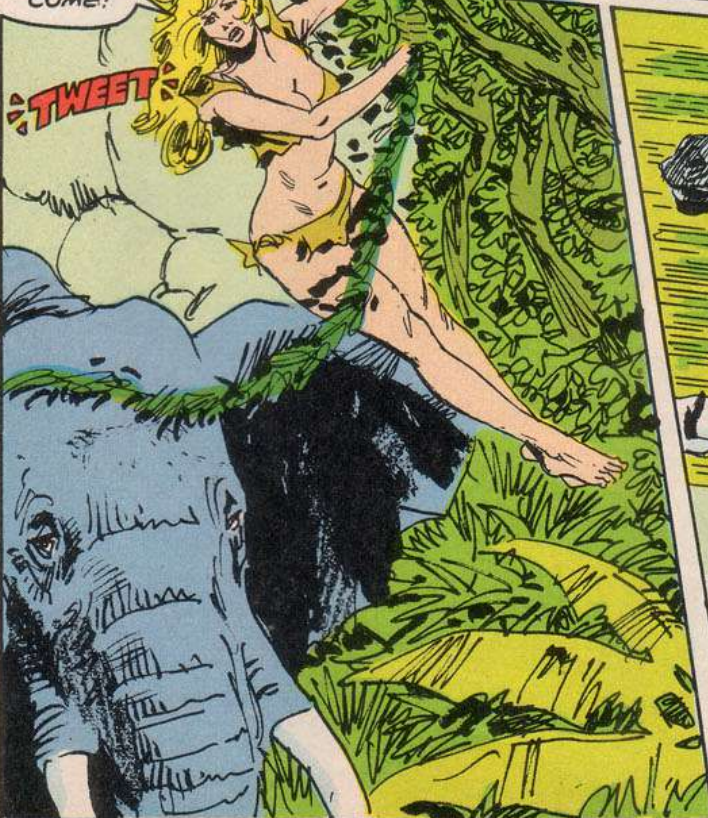
... AND A GRISLY VENGEANCE FOR THE SLAUGHTERED ZAMBULI VILLAGE IS EXTRACTED.

ONLY A FOOL WOULD REMAIN TO FACE THE HATE-MADDENED ZAMBULI AND THE FEROCITY OF THE ENRAGED ANIMALS.

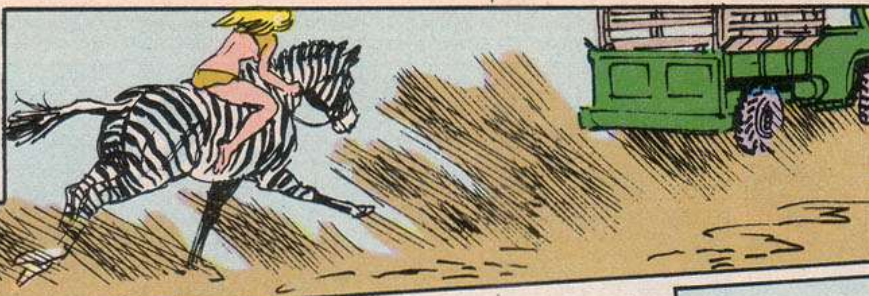
AND THOUGH HE IS MANY THINGS, KING OTWANI IS NO FOOL.



MARIKA-- COME!



IT SEEMS AN IMPOSSIBLE RACE-- A BURDENED ZEBRA AGAINST A POWERFUL TRUCK-- AND OTWANI LAUGHS. LAUGHS...



... UNTIL HIS ENGINE BEGINS TO SPIT AND COUGH, THE VERY DUST OF THIS SACRED LAND RISING TO CHOKE HIS CARBURATOR AND SLOW HIS FLIGHT.

SUDDENLY, DESPERATELY, HE SHOOTS WILDLY AT HIS PURSUER, HIS HEART POUNDING A MAD RUSH OF ADRENALIN THROUGH HIS VEINS, THROWING HIS AIM OFF ITS MARK.



BUT HE HAS SUCCEEDED IN RUINING HER SHOT AS WELL!

AND IT IS THIS SCENE THAT VIC CASEY SEES AS HE SUDDENLY ARRIVES, HAVING FOLLOWED THE TRAIL OF OTWANI'S VEHICLES...



SHEENA!



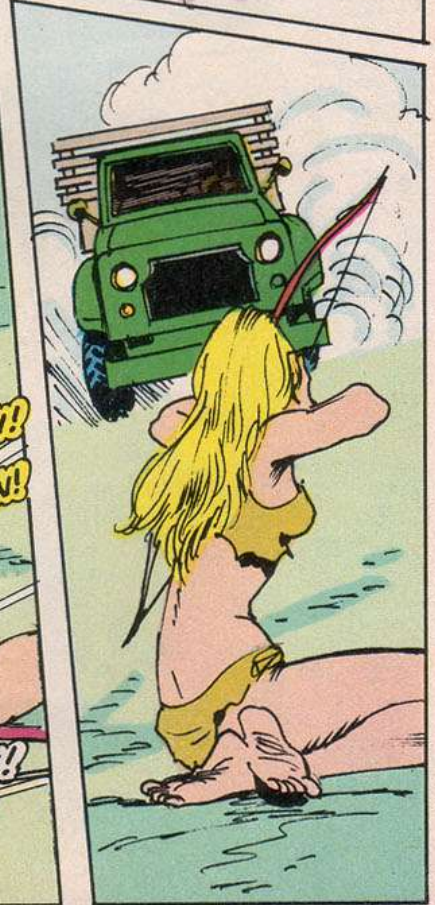
STUNNED BY THE WOUND IN HER SHOULDER, AVOIDING OTWANI'S BULLETS BY SOME UNCANNY INSTINCT, SHEENA SCRAMBLES FOR HER BOW...

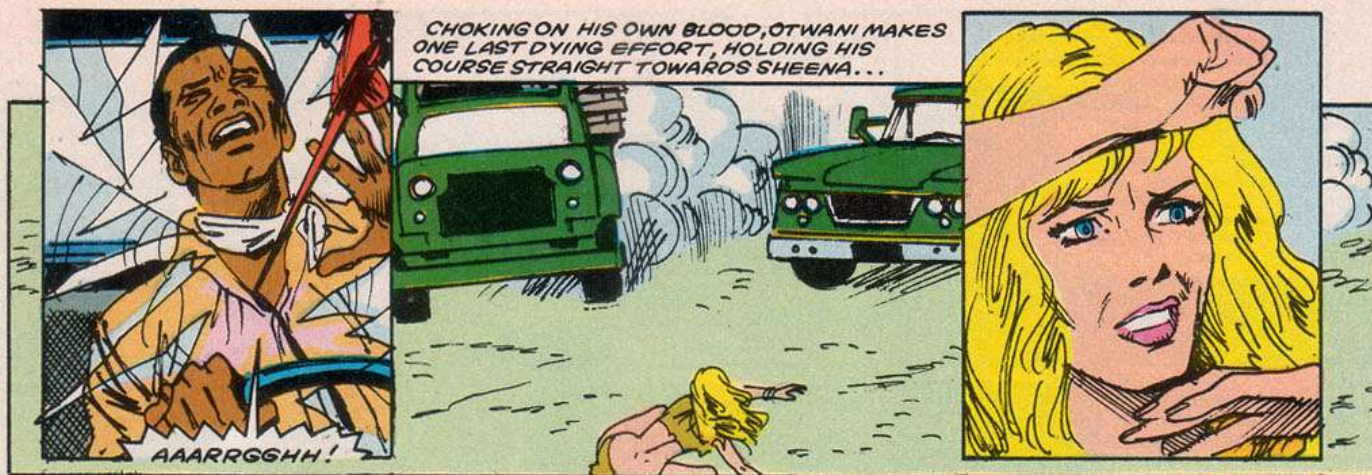


B-YOW!

B-YOW!

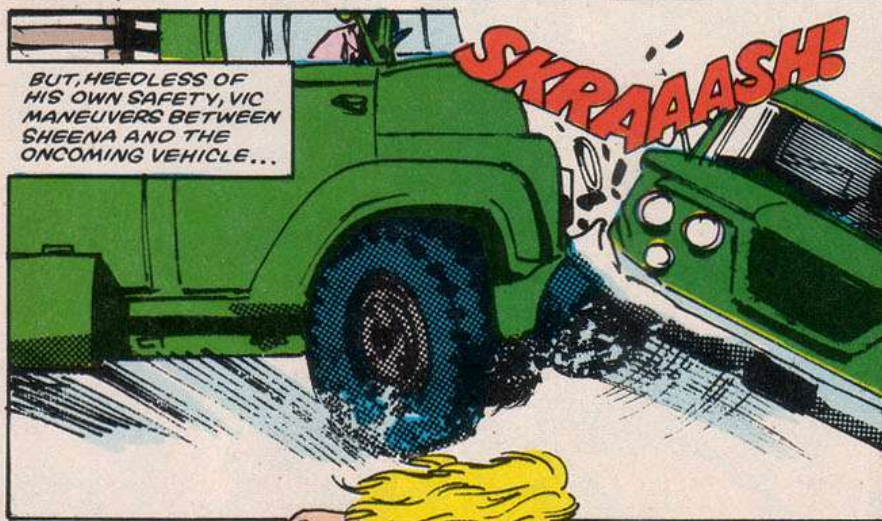
B-YOW!





CHOKING ON HIS OWN BLOOD, OTWANI MAKES ONE LAST DYING EFFORT, HOLDING HIS COURSE STRAIGHT TOWARDS SHEENA...

AAARRGGHH!



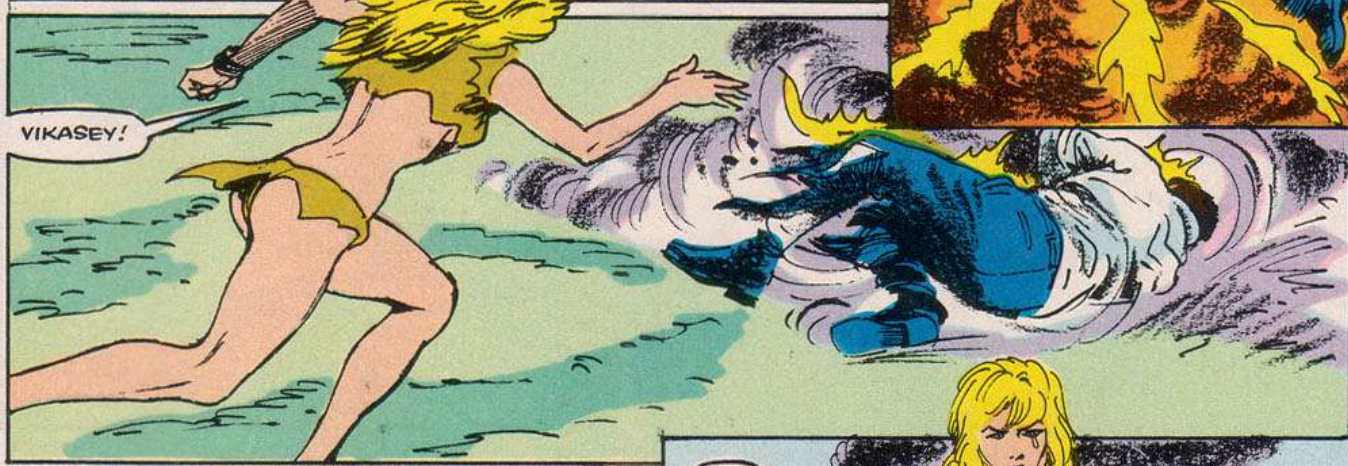
BUT, HEELESS OF HIS OWN SAFETY, VIC MANEUVERS BETWEEN SHEENA AND THE ONCOMING VEHICLE...

SKRAAASH!

THE GAS TANK EXPLODES -- AND A MUSHROOMING BALL OF FIRE INSTANTLY ENVELOPS THE VEHICLE...



YAHHHHH!



VIKASEY!

THE FLAMES ARE SMOTHERED IN THE DUST -- BUT NOT BEFORE DAMAGE HAS BEEN DONE...



F- FUNNY THING ABOUT FATAL BURNS... NO PAIN AT ALL FOR A C- COUPLE OF HOURS. THEY SAY YOUR HEAD IS CLEAR AS A BELL...

I- I'VE HAD IT, BABY...



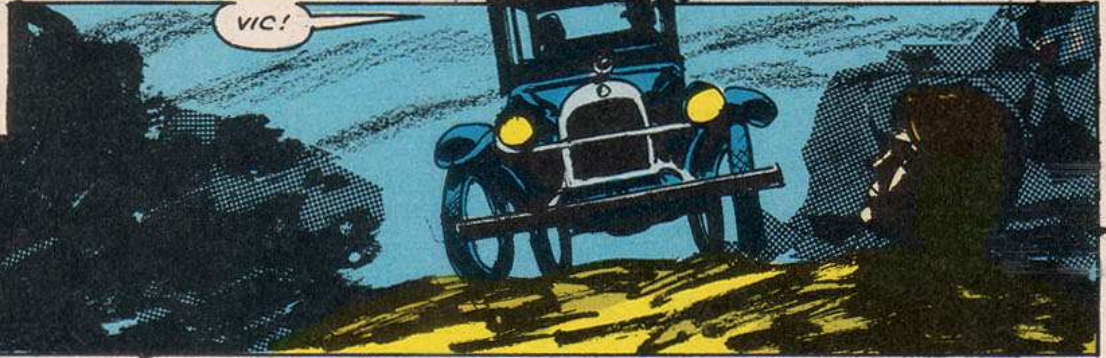
NO.

EPilogue

THE GREAT, GOLDEN AFRICAN MOON LOOKS DOWN UPON AN INCONGRUOUS SIGHT-- AS THROUGH THIS MAJESTIC, MYSTERIOUS LAND A BEAT-UP MODEL T BUMPS ALONG A DIRT TRACK...



AND INSIDE THE CAR, FLETCH AGRONSKY SUDDENLY GASPS IN ASTONISHMENT AT THE SIGHT HE BEHOLOS...



HE HAS SEARCHED FAR AND WIDE FOR HIS FRIEND, AND NOW, TO FIND HIM LIKE THIS...

AS FLETCH WATCHES IN AWE, ZAMBULI TRIBESMEN LEAP IN A WILD FEVERED DANCE--

--AT THE CLIMAX OF WHICH, VIC CASEY IS SUDDENLY PULLED FROM THE EARTH!

LET ME GO, BOLU! THE CANNIBALS GOT VIC!

NO CANNIBALS.



SLOWLY, LIKE A MAN IN A DREAM, VIC CASEY TURNS IN A CIRCLE--

--EXHIBITING TO ALL PRESENT THAT EVERY TRACE OF THE HIDEOUS BURNS HAVE BEEN REMOVED BY THE HEALING EARTH...

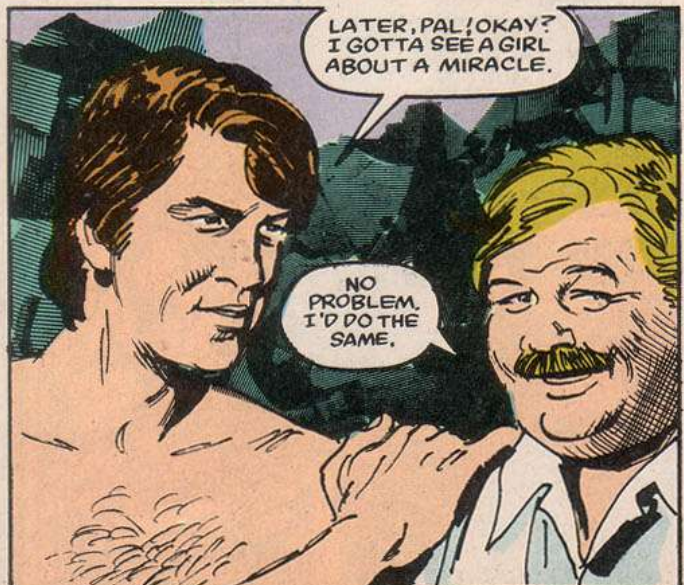
HOW DID YOU GET HERE?

EASY, I SWAM A RIVER AND I CAN'T SWIM... I CLIMBED TWO MOUNTAINS AND I HATE HEIGHTS-- I...



LATER, PAL! OKAY? I GOTTA SEE A GIRL ABOUT A MIRACLE.

NO PROBLEM, I'D DO THE SAME.



DAWN...

SHEENA...
I'VE GOT TO
TAKE THIS
HEALING
EARTH HOME
TO BE
ANALYZED--
IT MIGHT
EVEN BE A
CURE FOR
CANCER.

BUT I... I CAN'T
TAKE YOU BACK
WITH ME.

IF THE WORLD FINDS OUT ABOUT YOU, IT'S GONE... THE
ZAMBULIS, YOUR WHOLE PEACEFUL KINGDOM.

THEY'D MOVE IN--
CHANGE IT... DESTROY
IT. WE'D ADORE YOU TO
DEATH WITH PRINTED
WORDS, MOVING
PICTURES...

SHEENA, I LOVE
YOU SO MUCH... IT
BUSTS MY HEART.

MY HEART
BREAKS ALSO.
I THINK I
UNDERSTAND.

"WILL YOU RETURN VIKASEY?"

"SAY IT AGAIN,
SHEENA..."

"YES."

"YOU ARE
MY MAN."

"SAY IT
AGAIN."

KLIK

FW STOP FF

"MUST WE
WASTE THIS
HOUR ON WORDS,
VICKASEY?"

END

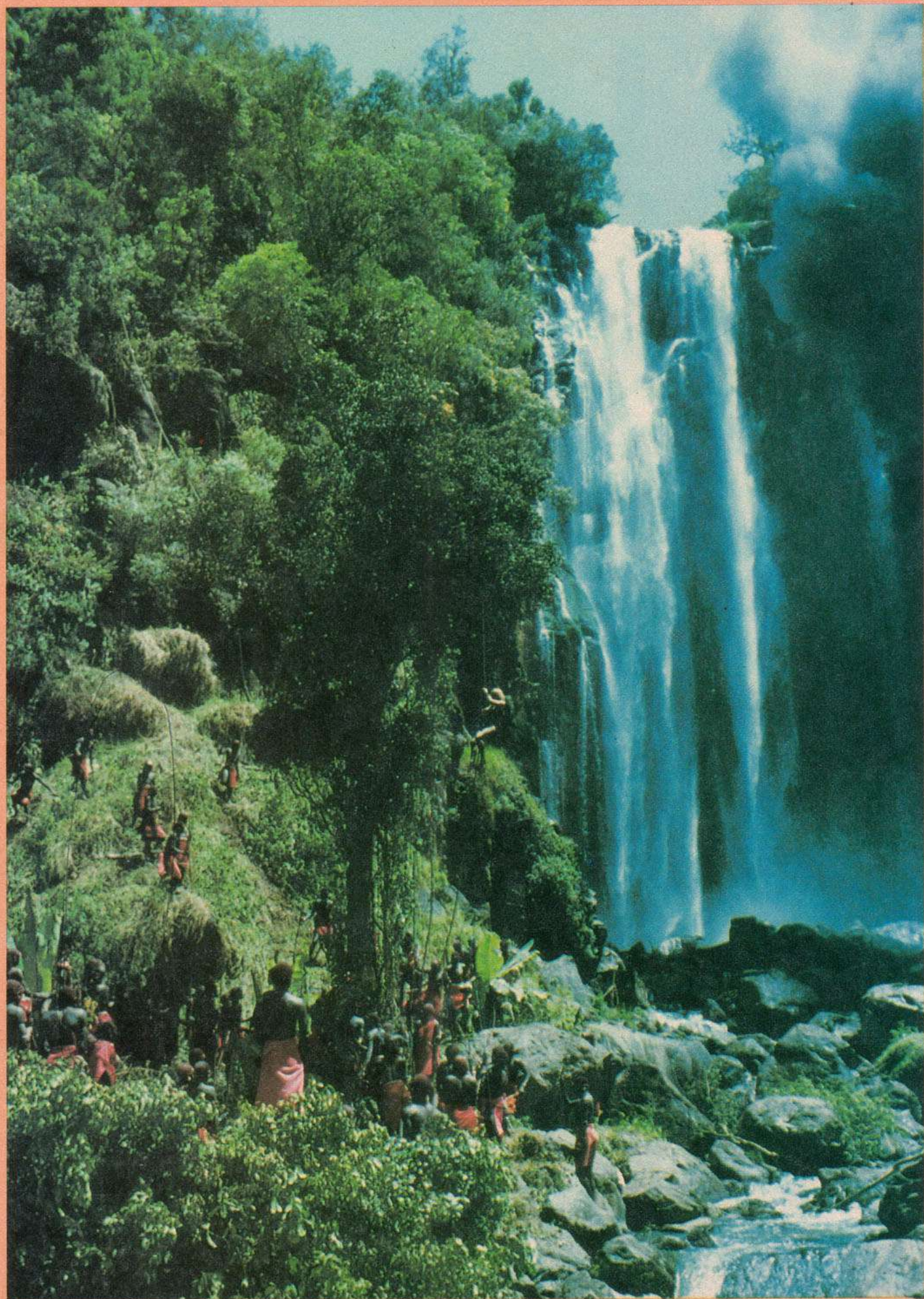
THE MAKING OF S·H·E·E·N·A

SHEENA is a spectacular adventure film set against the lush forests, snow-peaked mountains and rolling plains of Africa. Filmed entirely on location in Kenya, the movie presented unique challenges to everyone involved in the production. On the following pages, you will discover some of the extraordinary stories behind the creation of that film.

SHEENA's cinematographer is Oscar-winner Pasqualino de Santis — the perfect choice to capture the breathtaking natural beauty of Sheena's home. ♦

Director John Guillermin instructs his crew. ♦





TANYA ROBERTS

The woman who would be

S·H·E·E·N·A

Sheena is a primeval woman: strong, beautiful, innocent, all-knowing and something of a noble savage. When Columbia Pictures' **Sheena** is released this summer, moviegoers will be pleasantly surprised to find the New York-born, ex-Charlie's Angel Tanya Roberts playing the title role of Sheena.

How the beautiful and talented actress got the leading role in this major motion picture is a lesson in dedication and commitment. Tanya had heard about **Sheena** even back when she was in the TV show "Charlie's Angels" and knew then that she wanted the part. She said to the people who were casting the film, "If you don't let me try out for this part, I'll kill myself!" Of course, she was joking, but it told everyone how serious she was about Sheena.

What made the actress want the part so much? "When I read the script, I just freaked — it was so great," she says. "It's really a wonderful part, romantic yet full of adventure. Sheena is a wonderful person and her world is very special."

Winning the role of Sheena was only the beginning for Tanya, who had to transform herself into the character. First, the striking brunette bleached her hair blonde. Next she experimented with several different accents and came up with one she felt suited Sheena. Then came the hard part: nearly a year-long period of intensive physical training.

"I pumped iron for a year, practiced flying from a trapeze and worked on riding a horse bareback. I really was in great shape for this movie," she explains.

Athletic to begin with and in particularly fine physical condition, Tanya did all her own stunts for the film: "I did all the riding myself — the elephants, horses and zebras," she adds. "I did most of the swings and the swimming. There was a lot of running and action, and I sprained my ankle several times. I also took a couple of falls from the zebras. Some people thought I was crazy.



"I wanted to do all my own stunts because I felt it should be that way on film. Otherwise it would be just another one of those routines where the camera cuts away to a stunt woman for the really tough shots and back to me for the close-ups. I believe in realism and since I'm young and athletic, I figured 'Why not?'"

Many of Tanya's scenes in **Sheena** demanded a great deal of physical and mental strength. She admits that it was a wonderful film to make, but that it was also very difficult. "The hours were long and it was very tiring because there were so many physical demands in addition to the acting.

"I learned to climb rock faces and had to swim in freezing cold water during certain scenes. But we wanted to use these locations, even if it meant harder work, because they were so incredible."

Tanya knows that sometimes a scene calls for some pretty extraordinary acting and she describes one in particular during the making of **Sheena** — "We shot a scene in the desert and it was 100 degrees. I had to ride a horse for miles and miles in what was supposed to be a dust storm, and since there really wasn't a dust storm, I rode with these little bags filled with dust in front of me.

"I'd do one take and my entire face had an inch of dust on it — my eyes, my eyelashes — everything! On film it looks great but doing it was just hell."

(continued)

Tanya knew before she started the film that **Sheena** was not your run-of-the-mill movie and she felt that she would have to be in perfect condition to do justice to the character. She explains, "Sheena is a woman who is very strong and natural — physically fit. When you see the film, every muscle in my body shows and yet it doesn't look at all masculine, in fact, it looks very feminine."

As difficult as all the stunts and physical requirements were on Tanya, there was a whole other side to Sheena that she had to convey — the emotional Sheena. Tanya describes, "Sheena has a very childlike innocence, an honesty. She is used to dealing with animals and the earth itself and, as a result, she doesn't play all the games that culture teaches us."

"Sheena is very naive and yet very straightforward, which is a lovely combination. She may even be a bit too honest for some people. For me, she was a great character to work on because the qualities she has are very basic instincts we all have, it's just that those qualities sometimes get covered up or changed as we get older."

When production on **Sheena** started, Tanya made the great trek halfway across the world to Africa where she would spend the next several months. Yet everybody connected with the film made that commitment because it was so important to the film that the locations be realistic, and that meant Africa — plain and simple.

"It was incredibly difficult being in a foreign country where it takes so much extra time and effort to get things done. It could have been shot in Simi Valley, California, but we wanted everything to be authentic. You can't have herds of elephants roaming around or 800,000 flamingoes flying off the water in California."

"It was so amazingly beautiful in Africa, to see the wildlife, the sunrises and sunsets, the skies and the land. And it's all captured perfectly on film."

Tanya gives much of the credit for the success of the film to director John Guillermin and a massive international crew of some 150 people. "Everyone put everything they had into the film — it was a true group effort. John [Guillermin] had a definite idea of what the film should be, how it should look and who Sheena was. I found his direction to be right on the money."

After spending a year and a half living and breathing Sheena, Tanya finally had a chance to unwind after her exhausting yet tremendously satisfying ordeal. **Sheena** is the biggest break of her career so far, and she speaks of the film with enthusiasm and excitement.

"It was the hardest film I've ever worked on, but at the same time the most gratifying. It was a challenge to bring Sheena to life. She is a real person and there are many different sides to her. She makes you laugh and she makes you cry. I think people will really like her, as a person. I know I did."

And when the leading lady likes her character as much as Tanya Roberts likes Sheena, it's a good bet that audiences will like her too. ●



Ted Wass as Vic Casey, a TV sportscaster who encounters more than he bargained for on his trip to the African kingdom, Tigora.



Trevor Thomas as the ruthless Prince Otwani.



Donovan Scott plays Fletch Agronsky, the hapless city dweller thrust into the wilds of Africa.

TO REALIZE THE IMPOSSIBLE DREAM

An interview with PAUL ARATOW, Producer



When Columbia Pictures releases **Sheena** in August, it will be a dream come true for producer Paul Aratow. And this is no idle fantasy — it's the result of nearly 10 years of hard work and dedication to a project this man firmly believed in.

About ten years ago, this first-time producer came to Hollywood with a dream and a list of possible movie projects. "At first it looked incredibly easy. After only two months I had an office at one of the studios and Racquel Welch was going to play Sheena. I thought to myself, 'Boy, this isn't going to be so hard after all . . .'" comments the producer.

Aratow quickly learned that things aren't always as simple as they seem. For the next five years, **Sheena** bounced from one movie studio to the next. He recalls, "It's very hard to survive in Hollywood when you're trying to get a movie produced. I lived out of the trunk of my car for a few years. It's one of those stories that's great to tell but not so great to live."

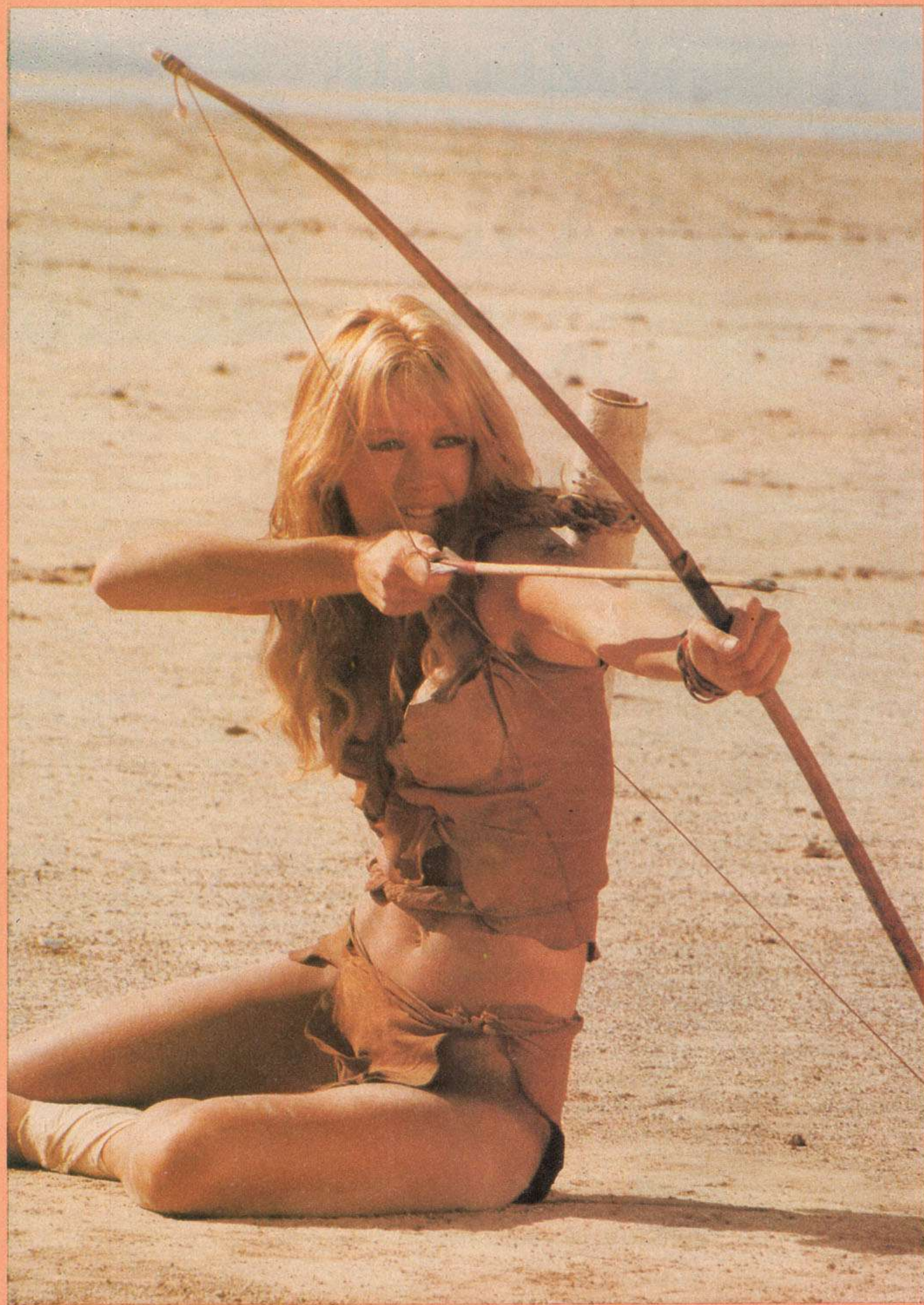
The dedicated producer finally found support from Columbia Pictures who agreed to make his film. Aratow had a definite vision of what **Sheena** should be. To most Americans, she was simply a comic book character who appeared on the American scene in 1939 and seemed to be Tarzan's female counterpart. But Aratow saw great potential in the character.

When he originally became interested in **Sheena**, Aratow claims that "the idea of having a woman as the hero of a movie with *her* name in the title was practically unthinkable. Since then, there have been a few such films but never one like **Sheena** — the first female fantasy hero."

Aratow also envisioned **Sheena** in the **Raiders of the Lost Ark** / **Superman** mode of filmmaking. He says, "It's an action-adventure-fantasy piece with a beautiful, exotic setting. It's also kind of fun and sexy. Those are all attractive elements."

Perhaps even more important, Aratow stresses, is that **Sheena** is a woman-oriented film. Because she is a female hero who stands for beauty, truth, justice, and goodness, Sheena can be considered a role model for young girls and women.

(continued)



"It was our plan to introduce a brand new character to the moviegoing public," says Aratow, "someone who actually represents positive things. She cares about the land, about the animals, about her fellow man. In a word, she's pure."

When it came time to put the wheels of filmmaking into motion, Aratow hired David Newman to write the script. Newman had written the **Superman** movie series and Aratow felt that **Sheena** should have that same heroic quality. Newman's version of the **Sheena** screenplay set the tone for what was to become the film.

Next came the task of choosing the right director for the movie. Aratow chose veteran director John Guillermin, whose credits include such technically complex films as **The Towering Inferno** and the 1976 remake of **King Kong**. At this point, however, both Aratow and Guillermin felt that Newman's screenplay needed "something more." They selected Lorenzo Semple, Jr. to rewrite the script. Semple had worked with Guillermin on **King Kong** and everyone felt that their collaboration would certainly benefit the film. Aratow boils it down to this simple rule of thumb: "You choose people who share your vision."

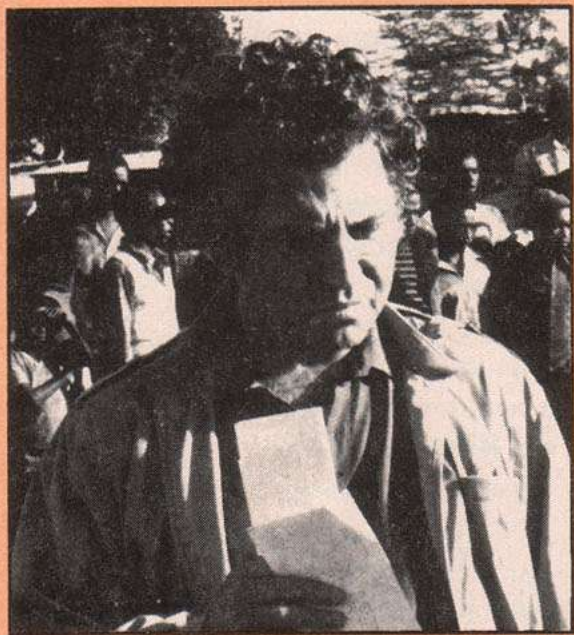
Once filming began, Aratow handed the reins over to veteran director Guillermin. The producer comments, "At least for first-time producers and experienced directors, as soon as the director is on board, most of the decisions regarding the actual making of the film are his." This does not mean, however, that Aratow was content to sit behind a desk in his office at the studio. He was actively involved in the casting of the actors and actresses, location scouting and selection and even costume design.

Aratow calls himself a "creative / conceptual producer." Once the film is set to roll, he lets the director direct. In this case, with Guillermin and executive producer Yoram Ben-Ami on hand in Africa, Aratow was free to oversee the many other areas of moviemaking above and beyond the day-to-day elements of actual production.

So while the cast and crew labored in the wilds of Africa, **Sheena** producer Aratow made sure that everything involved in the promotion, advertising, merchandising and distribution of the film moved along smoothly.

After years of hard work, **Sheena** is a reality for Paul Aratow. "The trick to getting a project like this off the ground," he says, "is that you just hang in there until you get enough people on your side. If you're lucky enough to get the support you need, you simply go out and hire the best people you can. Then you pray."

Aratow's prayers seem to have been answered, because a dream that he had almost ten years ago has finally come true. When **Sheena** appears on movie screens across America, this particular film producer will know one thing: hard work and dedication really do pay off — even in Hollywood! ●



MAN ON THE SPOT YORAM BEN-AMI

Executive Producer

Making a movie is never simple, and, as Yoram Ben-Ami, executive producer of Columbia Pictures' new adventure film, **Sheena**, points out, this particular film was even more difficult than the average movie. The entire picture was filmed on location in Africa — this was not your normal Hollywood sound stage or "backlot" production. "It was a very challenging job and we had to overcome many obstacles," he recalls. "The conditions were tough in Africa and filming this movie was like a military operation."

Ben-Ami's job was to make sure that the production ran smoothly. "I was in charge of the day-to-day production routine," he explains, "... what we shot, where we shot, who we used and how much we spent. I was involved with it 24 hours a day for seven months."

He describes why **Sheena** was such a complicated production: "People always tell you to shoot pictures in simple locations and never use animals!" Of course, one of the things that makes **Sheena** so exciting and unusual is the use of exotic animals, some of them wild and some tame. And the entire production took place in and around Africa, which isn't a "simple" location by any means.

"In Hollywood, if you need an actor, prop or piece of equipment, all you do is make a phone call," notes Ben-Ami. "In Kenya, it sometimes took two days to get to a phone. Besides, we had a crew of over 150 people and our accommodations and transportation were very limited. Sometimes the crew and the actors were living in tents."

One of the most important tools during production is what's known as "dailies" — rough footage of the scenes shot on a day-by-day basis. Ben-Ami recalls, "It would take two weeks until the dailies got back from London, which is about two weeks longer than we're used to. Since you can't wait at the same location until your dailies arrive to see if you need to re-shoot anything, you just have to move ahead and hope that everything will work out fine."

(continued)



A member of Ben-Ami's production crew does a lightmeter reading on Tanya.

Moving from place to place was difficult, at best. "The locations we used were all quite far from one another and involved big moves each time," Ben-Ami says. "We were very lucky to be able to move from one place to another without losing too much time, which is a very important element in making a film. If you lose time, you lose lots of money."

One thing that helped ease the problems of shooting in such a vast and difficult place as Africa was the use of three film crews, or "units." One was an action unit, one worked specifically with animals, and a third dealt with the actors. Ben-Ami had to move from one location to the next to coordinate the production which was happening in three places at the same time. "Luckily we had planes to move us around from location to location," he remarks.

In addition to the problems posed by the location itself, there was the problem of communication because the cast and crew consisted of people from several different countries. Ben-Ami recalls, "We had people from about 14 different countries, not to mention the African natives we came in contact with each day. So there were at least 28 different languages on the set at any given time. It wasn't easy, but we actually managed to communicate."

A key element in the making of **Sheena** was the use of the jungle animals who are the jungle queen's friends and family. Most films avoid using animals because they are usually so difficult to control — an entire scene can be ruined if one animal decides to do something that the film director hasn't planned on.

Ben-Ami gives an example: "During one particular shot, two wild lions wandered on the set to 'investigate' a trained, tame female lion that had been brought from Hollywood. We were all standing there shaking, not knowing what these two wild beasts would do. But they just looked the female over and quietly disappeared back into the jungle." That experience explains why working with animals is considered one of the "no-no's" of filmmaking.

Even with all the problems involved in the production of **Sheena**, Yoram Ben-Ami managed to accomplish the one thing he set out to do: to capture the beautiful and incredible story of **Sheena** on film. The executive producer says that he could never have done the job without the talents of his Sheena, Tanya Roberts, her co-star Ted Wass, and the countless production people who worked together to film this sweeping story. He says, "Making a movie is like going to war. You can be the greatest general in the world but if you don't have a good army, you're going to lose the battle."

Looking back over the seven months of production, Ben-Ami admits that the job was a challenge from the beginning, which is the reason he decided to take on this incredible task. "To be honest with you, it's like fighting for something and winning. The film looks great — the scenery is beautiful, the acting is beautiful and the locations look incredible. It's a very good picture and it's 'in the can.'"

And as **Sheena** is in the can, so too has Yoram Ben-Ami wrapped up a very long but entirely satisfying film production. So now the audience will have a rare treat as this very special film unfolds on movie screens everywhere this August. **Sheena** is a love story and an adventure — a film that moviegoers will remember long after their summer draws to an end. ●



Sheena as a child, played by Kirsty Lindsay.



Princess Zanda as portrayed by the beautiful France Zobda.

FOUR-LEGGED PRIMA DONNAS

and other hazards

A chat with Sheena's animal trainer HUBERT WELLS

"Sheena" is an adventure and also a love story. Shot entirely on location in Kenya, Africa, one of the key elements to the success of "Sheena" is the awesome array of spectacular scenes involving animals.

How does an elephant ram down a solid wall on command? Or an entire herd of wild beasts turn their heads at precisely the same moment in one, massive motion? Or chimpanzees behave amazingly like humans? All this and more is due to the incredible talents of Hubert Wells, head of an association called Animal Actors and a man who has been rightly called "Prince of the Animal Trainers."

Wells was responsible for making sure the animals "acted" according to the needs of the script, as well as ensuring the safety of the cast and crew working with these animals. Several trained animals were flown to Kenya from Hollywood and it was also important to see that these tamed animals were not harmed by the wild animals that live in the jungles where the movie was filming.

According to Wells, "We flew over an elephant, a rhino, five lions, four leopards, four chimpanzees, five horses and sixteen birds. It was the largest shipment of animals back to Africa and just getting all the necessary permits to bring them in and out of the country was a superhuman task."

For a man who has been in the business of training animals for 30 years, teaching the animals what to do was not the biggest problem. Wells admits, "The basic action for the animals is the same, it's just doing it under different circumstances and in different locations. For example, most of the big cats are trained to attack so we can do our fight scenes for the movie. I had a part in one scene in which I was killed by my own lions and leopards.

"It's very simply a training procedure. Like any profession, especially if it's unusual, you really have to know what you're doing. In this case, you start by the cat rising up on his hind legs, then jumping up on you and then knocking you down. Then you do a wrestling scene with the cat."

(continued)

But there is another aspect of being an animal trainer which is even more important than the "acting" of the animals: that is, how they interact with the cast and crew. Wells explains, "Our main concern, of course, is the safety of the actors and everybody on the set. It's our chief responsibility. You cannot ease up even for a second when you work with animals and actors together. That's what makes the trainer most nervous — always watching to make sure nobody gets hurt."

And on **Sheena**, nobody did get hurt, which is a credit to Wells. There were, of course, other problems which naturally came up during production of a film as great in scope as **Sheena**.

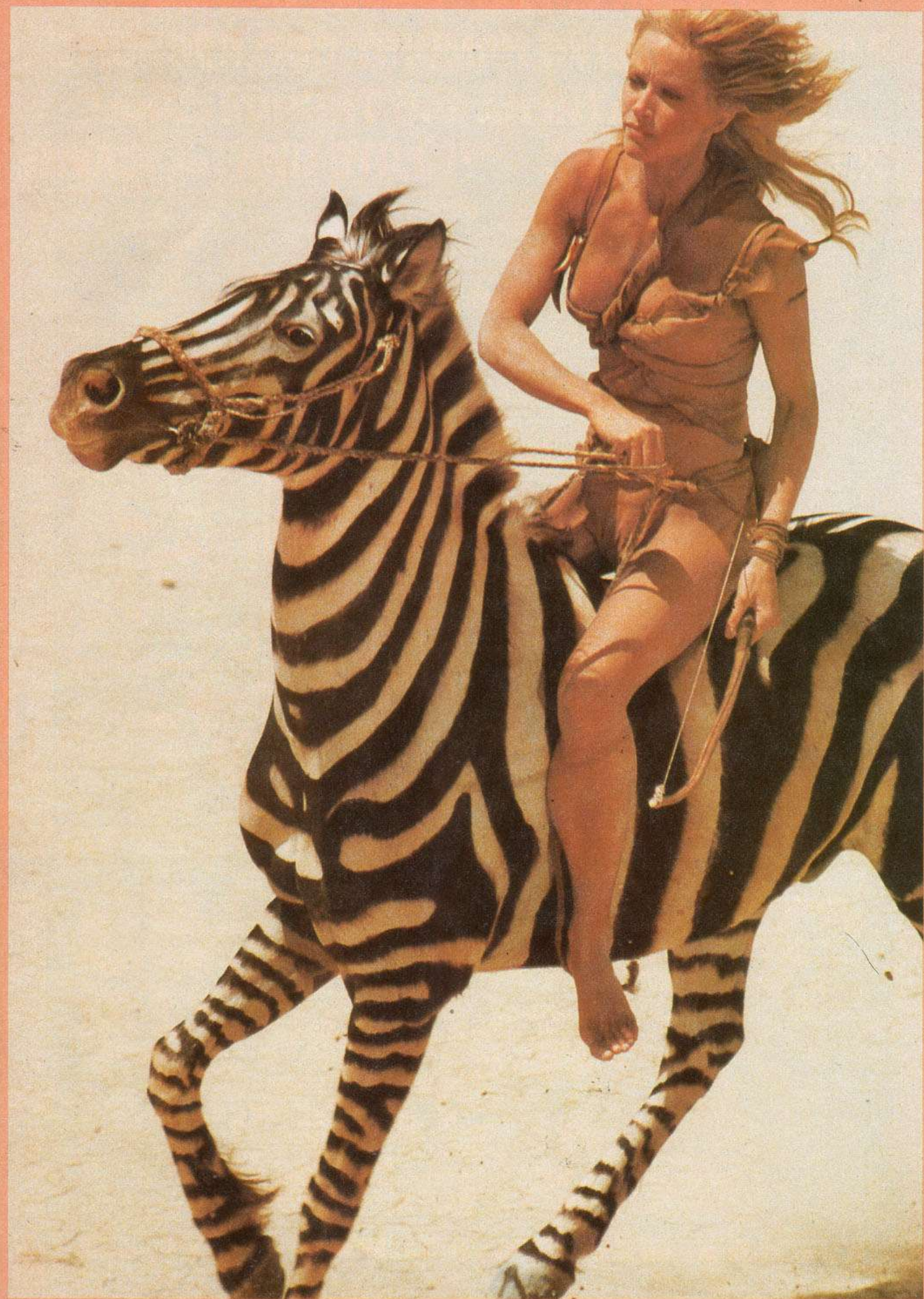
The spectacular locations were often quite difficult to reach. "Our first location was 13,000 feet up in the mountains," says Wells. "We had unseasonable rains so when we moved the crew up into the mountains, it took 16 hours to drive 22 miles. When you're cold and wet and you still have to get a job done, that's difficult."

Once they reached their destination, the crew set up camp and Wells went to work. Some of the scenes with the animals were elaborate and required special attention. One in particular involved an elephant breaking down a jail wall. Wells notes, "That scene is one of the most action-packed, spectacular scenes in the entire film. On command, the elephant goes through a gate, and once inside the jail, she knocks down a wall, a solid beam and then another wall coming out. And for good measure, she topples a water tower!"

Even with such carefully trained animals on the set, certain problems arose with the wild, native beasts that roamed freely in and around the locations where the production crew happened to be shooting.

Wells recalls, "When we'd go to certain locations with our lions, the wild lions would come in, start fights and try to kick our cats out. These animals have a strong territorial complex and that was one of our problems. Most of these visitations came at night, which required guards to be posted at all times. But we'd just chase the wild lions away and we had no trouble. Anyway, wild animals are usually afraid of people, so with our trainers around the big cats just ran away."

Despite the hardships of shooting a film like **Sheena** on location in Africa, Wells really enjoyed himself. "It was a difficult film to make but a whole lot of fun. Our feelings are very, very good about the work we did, about the people we worked with and the people we met while shooting and, of course, about the spectacular scenes with our animals. We hope there's a sequel because we can't wait to do it again!" ●



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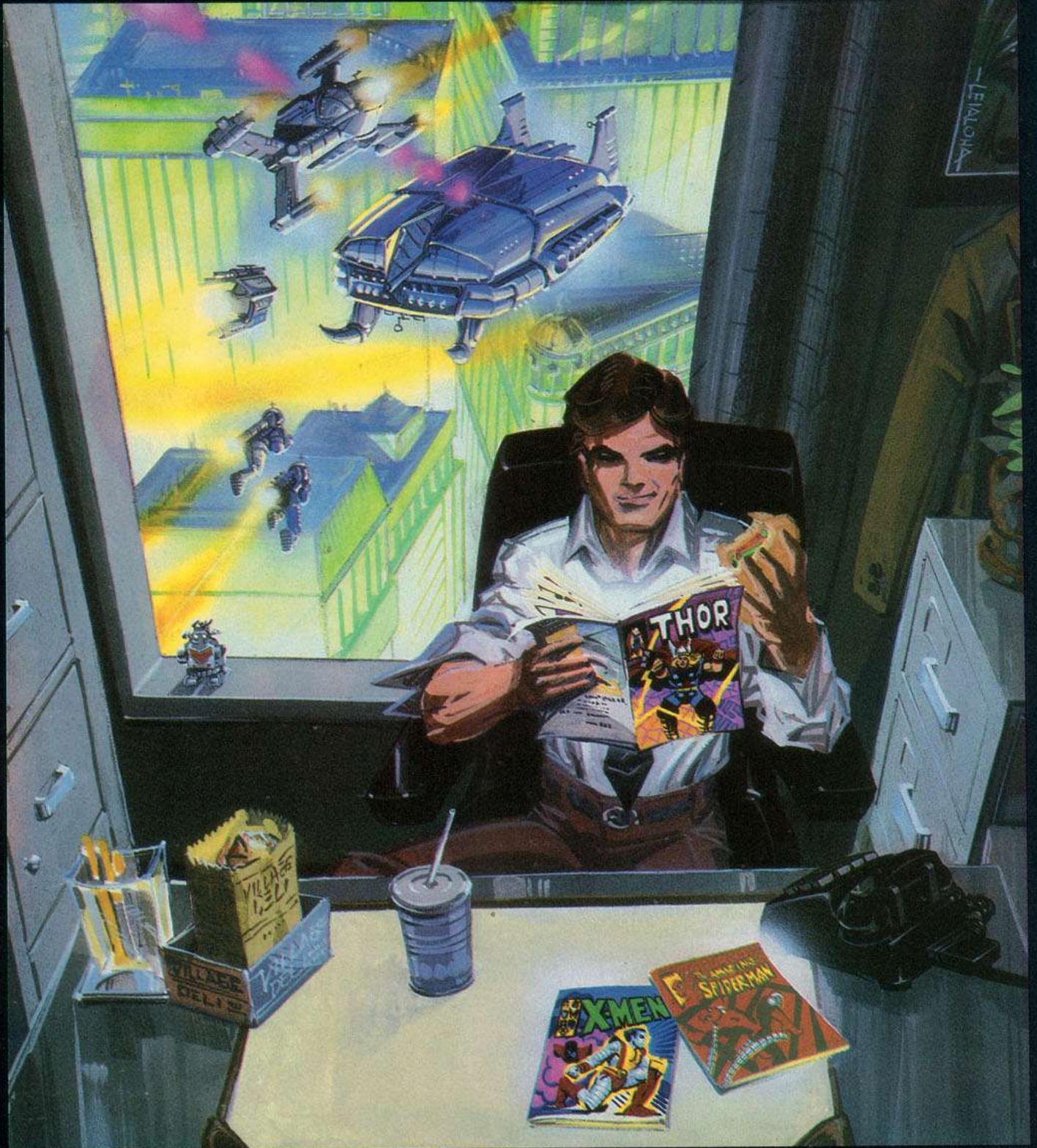
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